IN THIS ISSUE: **THE MYSTIC REALM (Chapter II, Part II) ..... By Oscar H. Hawley**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, JUNE 3, 1933

Price 15 Cents

Photo by Arthur Gerlack, N. Y.

HOROWITZ

Returns January 8 for His Seventh American Tour

HENIOT LEVY
and his pupil, Miss McSwain, in the Levy Studio in Chicago.

JOSEF LHEVINNE
is to appear as piano soloist with the Newark (N. J.) Symphony Orchestra, June 21.

OLGA CARA,
piano teacher of Paris (left), at St. Juan-Les-Pins with one of her pupils.

DORIS DOE and PAUL ALTHOUSE,
contralto and tenor, respectively, of the Metropolitan Opera Company, on Lookout Mountain, Chattanooga, Tenn. They recently appeared at the Chattanooga May Music Festival sponsored by the Cadek Choral Society, J. Oscar Miller, conductor.

YELLY D'ARANYI
recently returned to London after fulfilling engagements in Holland. This winter the violinist has played in the English capital with the London Symphony Orchestra under Sir Hamilton Harty, the B. B. C. Orchestra with Sir Henry Wood, and the Philharmonic Orchestra with Sir Thomas Beecham; and again under Sir Henry Wood with the New Symphony Orchestra.

LEOPOLD GODOWSKY
offers four scholarships for his master class for pianists and teachers to be held in Los Angeles from July 17 to August 19 under the direction of L. E. Behymer. Two awards provide for instruction in regular classes and two for instruction in Godowsky's own compositions. Godowsky holds auditions in New York upon his arrival from Europe on June 10, and later in Los Angeles.

ARIEL RUBSTEIN,
Russian pianist and director of the Community Center Conservatory of Music, New York, will hold summer classes for pianists and teachers through July and August. Extensive courses in classical, romantic and modern literature are offered.

VERNA CAREGA
radio and vaudeville artist from the Berta Gerster-Gardini studios. As Radio's Song Dramatist, Miss Carega has a weekly radio program and in her own sketches is engaged for clubs and musicales.

LOUIS ROBERT
is a member of the summer school faculty of the Peabody Conservatory of Music, Baltimore, Md. Mr. Robert, one of the prominent concert organists of the country, is also a member of the winter faculty. He is organist and choirmaster of Holy Trinity Church, Brooklyn Heights, N. Y., and was assistant to Willem Mengelberg for many years and to Kurt Schindler, when the latter was conductor of the Schola Cantorum of New York

ROY JARMAN,
tenor, made his New York début at the Roxy Music Hall, during the week of May 19, in a version of Samson and Delilah. (Photo by Polito.)

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some phase of the art.
790 Riverside Drive, N. Y. BRadhurst 2-3729

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris VI, France

WAGER SWAYNE HARRIS
TEACHER OF SINGING
320 West 78th Street, New York
Telephone: SUsquehanna 7-6959

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR
211 Bedford Park Boulevard, New York
Telephone: SEdgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

YOUR LOCAL DEALER
is trying to serve you
WHEN YOU WANT ANYTHING IN MUSIC ORDER THROUGH HIM

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-2634 and HUmboldt 1429

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, New York
Telephone: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

ANNA SARGENT SMITH
CHILD CULTURE THRU MUSIC
Studio 711 Steinway Hall, N. Y. CIrcle 7-2770

VERA B. McINTYRE
TEACHER OF VOICE
Assistant VILONAT STUDIOS
140 West 69th St., New York Tel. EN. 2-4580

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST ORATORIO SOCIETY OF N. Y. — Address 52 West 84th St., New York

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER, MUS. DOC.
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

VLADO KOLITSCH
VIOLINIST
Studio: 54 West 74th St., New York City
Telephone: ENdicott 2-8322

CARLO KOHRSSEN
Conductor Washington Heights Oratorio Society
TEACHER OF PIANO AND THEORY
526 W. 139th St., N. Y. Tel.: BRadhurst 2-3364

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

ELSA HILGER, CELLIST
MARIA HILGER, VIOLINIST
GRETA HILGER, PIANIST
Address c/o Musical Courier, 113 W. 57th St., New York

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
342 West 71st St., New York SUs. 7-9763

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-1588
Will Accept Advanced Violin Pupils

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

MILO MILORADOVICH
SOPRANO—TEACHING
Studio 102 W. 85th St., New York
Telephone SUsquehanna 7-3074

MILDRED JAMISON DASSETT
PIANIST AND TEACHER
Endorsed by Isidor Philipp
Studio: 522 Steinway Hall, N. Y. ALgonq. 4-0296

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
TEACHER OF VOICE—PIANO
Assistant to Wilbur A. Luyster in Sight Singing
Metropolitan Opera House Studios, 1425 Broadway, New York and 41 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

VOL. CVI—NO. 22
WHOLE NO. 2773

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $5.50.

FIFTY-FOURTH YEAR

RONALD MURAT
COMPOSER—VIOLINIST
550 Riverside Drive New York
Tel. UNiversity 4-3936

HARMONY MADE VISUAL
by Pictures. Essentials for
Players and Singers, by M. Wildermann, $2
Kermendy Pub. Co., Steinway Hall, N. Y. C., or your dealer

GRACE PANVINI
LYRIC COLORATURA
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

DOROTHY **GREENE** *Soprano*
Pupils accepted
CONCERT—ORATORIO—RECITAL
105 E. 15th Street, New York Tel. STuyvesant 9-4758

Florence Wessell
VOCAL STUDIO
80 East 77th St., New York City BUtterfield 8-4381

CARL A. **KAMMERER**
TEACHER OF VOICE, PIANO AND ORGAN
Studio: 713 Carnegie Hall, New York City

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

Sarah Peck MORE
SOPRANO AND TEACHER OF SINGING
New York Studio: 151 E. 37th St. Tel. CAledonia 5-7732
Hartford, Conn., Studio: (Wed. & Thurs.) 142 Whiting Lane

DANIEL MORALES
Spanish Baritone
CONCERT—OPERA—RADIO
1416 Steinway Hall, New York ACademy 2-1434

Buy From Your Local Dealer

MARGERY MAXWELL
SOPRANO
Pearson Hotel, Chicago, Ill. Tel. Superior 8200

ROSE **RICCIARDI**
SOPRANO CONCERTS AND RECITALS
39 Vreeland Ave., Clifton, N. J.
Tel. COlumbus 5-1245 or Lambert 3-6339-W

ELEANOR STEELE
SOPRANO
4 East 72nd Street
New York City

HALL CLOVIS
TENOR
4 East 72nd Street
New York City

EDOARDO AND OLGA G. **SACERDOTE**
SCHOOL OF OPERATIC ART, in conjunction with the
OPERATIC ART THEATRE
Voice Development — Concert Repertory
FINE ARTS BUILDING CHICAGO, ILL.

KIRK RIDGE
PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

SIGHT SINGING
Amazingly quick and lasting results obtained by
MME. C. TROTIN
Author of "Key to Musicianship"
Studio: 411 W. 115th St., N. Y. Tel. UNiversity 4-3803

CELIA BRAEMS
Teacher of JULIA PETERS
Voice Building and Placing
49 East 78th St., New York BUtterfield 8-6612

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

SUSAN S. **BOICE**
SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: CIrcle 7-0187

NEW SONGS WITH UNUSUAL APPEAL
By the American Composer, JOHN WELSH
Dear Cecilia—Ah, Beloved!—It is September—Sweetheart of Long Ago (Waltz song)—Love in my Garden. For medium voice, C to G.
At your Publishers, or 44 Court St., Brooklyn, N. Y.

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

JEAN **CURRIE**
SOPRANO
Concert—Opera—Radio
c/o Manhattan Musical Bureau, Carnegie Hall, N.Y.C.

ARTHUR WARWICK
PIANIST—TEACHER
113 West 57th Street, N. Y. Tel. CIrcle 7-4780

FLORENCE **KAISER** *Soprano*
SIEGFRIED **VOLLSTEDT** *Conductor-Pianist*
Chicago Conservatory, Kimball Bldg., Chicago

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

RUTH RAY
Violinist
509 So. Wabash Ave. Chicago
Tel. Harrison 5930

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
Five Recent Years in Europe
21 West 95th Street, New York RIverside 9-0141

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

MARGUERITE STERLING
ACCOMPANIST—Exclusive pianist for Gertrude Arnold.
NEW YORK SCHOOL OF MUSIC AND ARTS
310 W. 92nd St., New York SChuyler 4-4140

RALPH DOUGLASS
Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studios, 160 W. 73rd St., N. Y. C.
TRafalgar 7-6700

THE NORFLEET TRIO
Catharine Norfleet — Helen Norfleet — Leeper Norfleet
(Violin) (Piano) (Cello)
Concerts for Adults and Children's Matinees
542 West 112th Street New York City

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel.: STuyvesant 9-6400

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

JOHN **McCORMACK** EDWIN SCHNEIDER Accompanist
Direction D. F. McSWEENEY
113 West 57th Street New York
Steinway Piano Used

Frances Ceh
SOPRANO—Specializing in costume recitals
Address: 1416 Steinway Hall, New York, N. Y.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
247 W. 72nd St., N. Y. Tel. TRa. 7-9465

OTTO WATRIN
— VOICE —
Teacher of ELISABETH RETHBERG
421 Fine Arts Bldg., Chicago. Tel. Buck 5285

ARTHUR **KRAFT**
Concert—TENOR—Oratorio
President Columbia School of Music
Chicago, Ill.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1750

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

HANNA **BUTLER** Soprano
Concerts
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

ETTA **HAMILTON MORRIS**
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

IRMA SWIFT
TEACHER OF VOICE — COLORATURA SOPRANO
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

BEATRICE DESFOSSES
Soprano
Address c/o Mrs. Andrews, 33 Mitchell Ave.
Flushing, L. I. Tel. FLushing 9-2360

NATHANIEL ROBIN
PIANIST AND TEACHER
708 Carnegie Hall, New York CIrcle 7-6620

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: R. Toreto Telephone OLinville 5-0873

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie B. Hall
610 Fine Arts Bldg., Chicago, Ill.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Metropolitan Opera House Studio, 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
205 W. 57th St., New York Tel. CIrcle 7-5420

HELEN GLEASON
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Personal Representative: Bruno Zirato, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

MATHILDA McKINNEY
PIANIST
New York Madrigal Society, 617 Steinway Hall, N. Y.

ADOLPH PICK
VIOLIN PEDAGOGUE — CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord, Hallie Stiles, Claire Alcee, Etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SUs. 7-9155

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

TOLLEFSEN TRIO
PIANO—VIOLIN—CELLO
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. Tel. STerling 3-3730

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER.
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y.
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NICOLA **D'AMICO**
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
212 East 14th St., N. Y. TOmpkins Sq. 6-7863

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

EGIL FOSS
NORWEGIAN CONCERT PIANIST
Teacher—Accompanist—Opera Coach
476 Central Park West, New York ACademy 2-1642

FREE MUSIC COURSE for TEACHERS
Tuesdays 10 A.M., May 2nd to June 13th
EFFA ELLIS PERFIELD
103 East 86th St. New York City

120 Claremont Avenue New York City
FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education.
Catalogue sent on request

Cincinnati Conservatory of Music
Under Auspices of the Cincinnati Institute of Fine Arts
and Affiliated with the University of Cincinnati
HERBERT WITHERSPOON, Director and Dean of Faculty
SIX WEEKS SUMMER SESSION OPENS JUNE 19 Special students may enter at any time
For catalogue and information address: C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President* Princeton, N. J.

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

Vol. CVI—No. 22
Whole No. 2773

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

Copyright, 1933, by The Musical Courier Co., Inc.

New York, Saturday, June 3, 1933

American Music Festival Marks Eighteenth N.F.M.C. Biennial

Week's Program in Minneapolis Brings Hearings of Many Works by Native Composers, Performed by Orchestral, Choral and Chamber Music Ensembles and Soloists—Young Artists' Contest Finales Held—Eminent Speakers Discuss the Progress of Music in America in Unique Festival Sessions

By EARLE G. KILLEEN

MINNEAPOLIS, MINN.—The Eighteenth Biennial Convention of the National Federation of Music Clubs, held in this city from May 21 to 28, has given Minneapolis, St. Paul and the entire Northwest an American Music Festival of such magnificent proportions that rumors are already afloat regarding an annual festival here. The entire week was filled with business sessions of the federation at the Hotel Nicollet, morning concerts at the same place and afternoon and evening concerts at Northrop Memorial Auditorium, University of Minnesota.

The national program committee headed by Mrs. John A. Jardine, Fargo, N. D., in conjunction with the local committee (Mrs. H. A. Patterson of Minneapolis, chairman), afranged concert events both great and small of such attractive quality that the concert halls were filled at all times. The officers and delegates have worked continuously on the many problems having to do with the advancement of American music in America, while the many musicians and organizations, imbued with the same zeal, have been giving public performances to demonstrate what is being done to realize the ideals of the organization.

Officers reported that the meeting was the largest and most brilliant in the history of the federation. It was decided to hold the next biennial in Philadelphia. The following new officers were elected: president, Mrs. John Alexander Jardine, Fargo, N. D.; vice-presidents, Mrs. Elmer James Ottaway, Port Huron, Mich., Mrs. T. C. Donovan, Pittsburgh, Pa., and Mrs. J. F. Hill, Memphis, Tenn.; treasurer, Mrs. H. L. Miller, Madison, Wis.; recording secretary, Mrs. Henry Schurmann, Indianapolis, Ind., and corresponding secretary, Mrs. H. Carroll Day, Albert Lea, Minn.

The unofficial opening of the week began Sunday afternoon, May 21, with a concert by the Minneapolis Symphony Orchestra (under the direction of Eugene Ormandy) with John Erskine as soloist in MacDowell's concerto No. 2. The orchestra completed the program with Bach's Chaconne from the violin suite in D minor transcribed by A. Walter Kramer, Schelling's A Victory Ball, and the Brahms symphony No. 2. Mr. Erskine received an ovation as did Mr. Ormandy and also Mr. Schelling who appeared on the stage after the playing of his work. The evening program was given by the Harp Ensemble of the Philadelphia Matinee Musical Club and the St. Olaf Choir, under the direction of F. Melius Christianson. This first day set a level of attainment which imparted a glow of pride to federation officials, and aroused high anticipation in the minds of the hundreds of concert patrons. The unusual harp ensemble under the direction of Dorothy J. Baseler gave a charming concert, and St. Olaf's superb choir again functioned admirably.

OFFICIAL OPENING IMPRESSIVE

To attend all of the concerts and to report all of them was a physical impossibility; high points of interest and musical value only can be touched. The formal opening of the convention Monday night was impressive. Upon the huge stage of Northrop Auditorium were seated the Minneapolis Symphony Orchestra and the combined choirs of the Twin Cities, numbering nearly 500 singers. In seats of honor were Ruth Haller Ottaway, national president, Mrs. John A. Jardine, national program chairman, Rudolph Ganz, Rev. Richard C. Raines, and President L. D. Coffman, of the University of Minnesota. To the swing of Elgar's Pomp and Circumstance, the delegates marched in with state banners and took their places at the right of the hall. The combined choirs and the orchestra under the leadership of Mr. Ormandy were heard in Psalm 150 by Franck. This was followed by the federation's Prayer of Petition, which was in turn followed by a hymn under the direction of Daniel Protheroe. President Coffman welcomed the federation and was answered by a response from Mrs. Ottaway. The combined choirs gave way to a chorus of men's voices under the direction of Mr. Protheroe. The orchestra, led by Mr. Ormandy, gave Bach's Toccata and Fugue in D minor transcribed by the conductor. The concerto in D minor for three pianos and strings by Bach was next heard. Harold Bauer, Mr. Ganz and Ernest Hutcheson were the performers. These eminent artists and the two noted conductors on the stage gave an added thrill to the festival setting. The memorable evening closed with audience and choir singing Handel's Hallelujah chorus.

Tuesday evening was given over to the federation banquet. This was enlivened by a spirited discussion relative to taxing foreign artists, led by Mr. Erskine, who was followed by a brilliant array of speakers presenting both sides of the question.

YOUNG ARTISTS' CONTEST FINALS

The Wednesday evening meeting was devoted to the final Contest of the Young Artists, Mrs. Byrl Fox Bacher, chairman. The preliminary contests held in Music Hall Monday and Tuesday, drew interested audiences and something of an air of tension was easily felt at this final contest. The committee of judges composed of Messrs. Ormandy, Schelling, Ganz, Albert Spalding and Lawrence Tibbett, awarded and verified awards of $1,000 to the following: organ, Marion Clayton of Brooklyn, N. Y.; violin, Byrd Elyot, of New York; male singers' division, Edward Austin Kane, of New York; cello, Louise Essex, Indianapolis; and piano, Dalies Frantz of Ann Arbor. The two latter also received the Schubert Me-

(Continued on page 7)

Muck Conducts the Official Brahms Commemoration

HAMBURG.—The official German Brahms Celebration took place here, where the composer was born, on the hundredth anniversary of his birth, May 7. The ceremony opened with the Alto Rhapsody, sung by Emmi Leisner, the Teachers' Singing Society and the Philharmonic Orchestra. Then the mayor, Dr. Burchard-Motz, addressed the assembly, and in the name of the Senate presented Brahms medals of bronze to Julius Spengel who was a close friend of the composer; to Alfred Sittard, conductor of the St. Michael's Choir; and to Eugen Papst, the popular young conductor of the Philharmonic. Karl Muck, the Nestor of conductors, who has long held a gold Brahms medal, was honored by the Senate with a laurel wreath. State Commissioner Hinkel then greeted the assembly in the name of the state government and Chancellor Adolf Hitler, and was followed by Professor Pfohl, the oldest musicologist in Hamburg. Eugen Papst brought the proceedings to a close with a fine performance of Nänie for chorus and orchestra in which he had the assistance of Emmi Leisner, the Singakademie and the Philharmonic Orchestra. The company then proceeded to the statue of Max Klinger in the vestibule, on which a laurel wreath was laid in the name of the Senate, the Brahms Society, the Association of native Hamburgers and the Association of Hamburgers in New York.

E. W.-M.

Vienna Rumors Scouted

VIENNA.—The management of the Vienna Philharmonic has publicly denied rumors accusing it of racial and political discrimination in the engagement of artists. A. R.

Berlin Performs Meistersinger as a Nazi Nationalistic Work

Wagner's Comedy Looked Upon as Folk Opera in the New Spirit—Von Schillings Conducts—Concerts in Honor of Brahms

By HERBERT F. PEYSER

BERLIN.—For the second time in a few months Berlin has gone out of its head over a Meistersinger revival. The Staatsoper's production last fall (with Furtwängler as its chief adornment) kept the capital in a ferment for weeks, though here and there a few hard-boiled dissenters were graceless enough to take exceptions and to intimate that the performance was in reality an indifferent one. Today public enthusiasm has measurably calmed down and it is possible to buy tickets without making applications five weeks in advance. The Städtische Oper has not given Wagner's masterpiece in a couple of years, but events have now conspired to bring about its restoration in Charlottenburg. Shortly after the recent change in administration at the uptown house it was announced that "A German folk opera" would presently be added to the repertoire. Inasmuch as Freischütz, Zar und Zimmerman, and Undine—all of them simon-pure German folk operas—have been on the bill for many moons, and as Lortzing's Waffenschmied was pitchforked on the stage soon after the national "awakening" it became clear that the impending "German folk opera" could be none other than Die Meistersinger.

AN OPERATIC HOLIDAY

Far be it from the writer to split hairs at this stage over the classification of the work; to decide whether it is a "German folk opera" or a great comedy of manners, universal in its preachments and scope in spite of its German background and the treasurable German spirit which pervades it. A worthy production of Meistersinger needs no excuse. Unfortunately the bearing which the Städtische Oper has now set forth and surcharged with an unmistakably propagandistic mission needs all kinds of excuses. The Furtwängler performance, whatever its shortcomings, could at least boast dignity. The present one not only lacks this quality but actually skirts the borders of degradation. One felt after witnessing it as if some means should be taken with all dispatch to consecrate the masterwork anew.

It is only fair for the present reviewer to add that his own views seemed not to be shared in the least by the monster audience which on May 12 attended the revival. It was a keyed up public, which went to the performance anticipating revelations and left it with the obvious feeling that revelations had been forthcoming. The festive atmosphere that saturated the auditorium was enhanced by the presence of major government functionaries and swarms of Nazi troopers. Mobs waited on the Bismarck Strasse to see the notables come and go. Ticket holders arrived and departed vir-

(Continued on page 20)

Fortieth Ann Arbor Festival Held

Hanson's Merry Mount Has Première—Heifetz, Stueckgold, Koshetz, Stock, Hanson, Bampton, Maier, Pattison, Thomas, Corona, Jagel, and Baromeo Acquit Themselves Magnificently

By HOWELL TAYLOR

ANN ARBOR, MICH.—In keeping with the high standard of former festivals and replete with interest, novelty, and good musicianship, the fortieth annual May Festival presented by the University Musical Society at Ann Arbor, Michigan, May 17 to 20, proved to be the same delightful event that music lovers of southern Michigan and northern Ohio have always found it. And thanks to the foresight and good judgment of Dr. Charles Sink, president, and Dr. Earl V. Moore, director, no sacrifices were made in the excellence of artist personnel. With such artists as Heifetz, Stueckgold, Koshetz, Stock, Hanson, Bampton, Maier and Pattison, Thomas, Corona, Jagel, Baromeo, in the programs and the world première of Hanson's Merry Mount one could hardly expect anything but the best in music.

The opening concert on Wednesday evening is always a gala affair and was none the less so this year, for Nina Koshetz had not been heard before in Ann Arbor and her Russian background, her reputation for having a beautiful voice augured well for the treat which was in store. Her three numbers were all by Russian composers,—Borodin, Tschaikowsky, and Moussorgsky, and her masterly interpretation of them was superb. Especially should be mentioned one encore, a Russian folksong from a collection by Balakireff which she sang unaccompanied. Her support from the finely organized Chicago Symphony Orchestra under Frederick Stock was always without flaw. The symphony of Miaskovsky, who is little heard, made a splendid work to augment Mme. Koshetz' offering.

BELSHAZZAR'S FEAST ON SECOND PROGRAM

Belshazzar's Feast by William Walton was the principal number of the second program on Thursday evening, and under the baton of Earl V. Moore with Chase Baromeo as the soloist, was vital and convincing. Truly modern in character but tempered with the composer's fine appreciation of the classic, there was no lack of cold-shiver thrills even for the seasoned concert-goer. Mr. Baromeo's work in his other number, Confutatis Maledictis (Verdi) was extremely able and the beauty of his voice was always evident. For the second part of the program Jascha Heifetz did Brahms' D major concerto with his usual impeccable musicianship and fine appreciation of beauty.

For the third concert on Friday afternoon Rose Bampton, contralto, appeared as the vocally eloquent soloist assisting the large children's chorus which is one of the much-enjoyed features of the Ann Arbor Festival, under the careful leadership of Juva Higbee. This year the children had

(Continued on page 7)

Brahms Celebration in Paris; Lehmann and Melchior Hailed

Supervia Concludes Appearances in Frasquita—Music from Roumania, Czechoslovakia and Jugoslavia Performed

By IRVING SCHWERKÉ

PARIS.—Brahms came in for a good deal of celebrating recently. Three concerts of his most important chamber music works were given in the Salle Pleyel, by three eminent musketeers of trio playing, namely, Cortot, Thibaud and Casals, as well as the Lener String Quartet. A large audience came to each seance, and the enterprise was one of the big artistic and public successes of the season. It is often said the Parisians do not like Brahms, but play him in a musical way, and they do.

The first concert enlisted the services of Cortot, Thibaud and Casals who gave excellent interpretations of sonata in A, for violin and piano; sonata in F, for cello and piano; and trio in C minor, for violin, cello and piano. At the second, the Leners, with their wonted stylistic finish and authority, played the A minor and B flat quartets. The quintet in F, with Alfred Cortot doing stunning work at the piano, was a memorable experience.

The third and final concert was concerned with Brahms, the writer of concertos. The D minor, for piano and orchestra; D major, for violin and orchestra; and A major, for violin, cello and orchestra, were proffered. The soloists and conductors were Alfred Cortot, Jacques Thibaud and Pablo Casals, the orchestra was the Paris Symphony Orchestra. It made a brilliant close to the series.

LEHMANN AND MELCHIOR

Lotte Lehmann and Lauritz Melchior always attract large audiences in Paris. Their joint recital in the Salle Pleyel was largely attended and a complete success. In addition to songs by Strauss and Schumann, Lotte Lehmann and Melchior joined their magnificent voices in duets from Verdi's Othello and Wagner's Tannhäuser and Lohengrin, and the storms of applause with which the delighted listeners received the singers were long and loud. Yvonne

(Continued on page 24)

THE MYSTIC REALM

Chapter II, Part II

I Smite My Blooming Lyre

(Fourth Installment)

By OSCAR HATCH HAWLEY

WE walked the two miles to Weygand's to save ten cents carfare and also so as not to arrive at too early an hour. On the way down, Krafft enlightened me as to certain questions in economics with which I was beginning to be tortured. The Symphony season lasted for twenty weeks. How did the musicians make their living the other thirty-two weeks of the year?

"Well, 'it's not all beer and skittles,' as Trilby says," replied Krafft half jokingly; "Whether skittles are something to eat or to drink or to play I don't know, but they must be pretty good to be coupled with beer in that way. Anyway, you can't have them all the time unless you are a pretty good manager or have a rich wife or something. But you can always make enough to get along and you don't have to worry—if you are careful.

"Since Schugens is gone you probably can have his job at Saratoga for ten weeks. That's twenty-five a week—same as you are going to get here. Before and after Saratoga, we play in the Seventy-fourth Regiment Band for an occasional job like Labor Day, Decoration Day, the Shrine carousal, the Moose spree, and so on. You double well on baritone, so you ought to be able to horn in there. Then there are the dances, public and private, and once in a while, dinner music for the gentry. You see, is isn't so bad, and it will leave us a lot of free time for playing quartets and individual practise."

There it was. Father's injunctions . . . Aunt Chloe's predictions realized, before I had even got started. Playing for carousals, sprees, dances and, worst of all, private dinner parties where no one ever knew what terrible things went on but which I was sure, were modeled after those of the late Mr. Caligula or maybe that detested fiddler, Mr. Nero.

On the other hand, after a year's intimate association with Krafft, Eberhardt and Schmidt in the quartet, I had not found them profligates and ne'er-do-wells (like many of my associates in the print shop), but just easy-going, fine fellows who loved good music and lots of it and seemed to live in a world far removed from the strife of barter and exchange. They always had enough to eat and drink, they wore good clothes, they bought good music, they read good books.

If they could manage, I thought I would be able to do as much; and immediately a great peace settled over my spirit and did not leave me for many months thereafter.

My Courage Revives

Weygand's was opposite Music Hall, so we did not hurry after sitting down to our supper of a three-pound porterhouse steak, smothered in onions. That was the entire meal except for some delicious Limburger cheese with hard rolls and coffee to top it off. I felt fifty per cent. fit when we had finished, and said so.

"That's the stuff," commented Krafft encouragingly as, smiling broadly, he beckoned to a waiter. "Let's make it just one hundred per cent. seeing that this is a special occasion and you need everything you've got."

Then to the waiter he said:

"Julius, this is Herr Hawley, and I think, maybe, that I'm introducing you to a new member of the Symphony. We'll know in half an hour or so.' Just now, though, I think it would be a wonderful idea for him to have the usual libation of Dutch courage—the special distillation from Bonn, you know, on account of that being the birthplace of Beethoven."

"Dutch courage!" I exclaimed in shocked surprise. "I always thought that was whiskey, and you know, Billy, I never touch the hard stuff."

In fact I was greatly disconcerted when Krafft proposed "Dutch courage," for I had never seen him or any other member of the quartet drink anything stronger than beer.

"*Schnapps* it is, Hawley," he replied soothingly, "and *Schnapps* is distilled sunshine—nothing more nor less." He smiled indulgently. "Anyway it's a rite, a kind of ceremonial beverage that every candidate is supposed to drink in preparation for trial by fire. I had it when I was initiated three years ago, and I saw Schmidt and Eberhardt take their doses, too. So, you drink it on my recommendation and know that it was a custom already quite old when the musicians were trying out for the orchestra that was to play the opera Agamemnon under Aeschylus some twenty-four or five hundred years ago."

Julius brought out a tall, narrow stone jug, poured about half an inch of colorless liquid into a small glass and handed it to me. I swallowed it at a gulp, and then thought I was going to choke to death at the sudden constriction of my throat as it scalded and burned on the way down. But in a few seconds that had passed. Before we reached Music Hall, I was feeling as happy as the well-known lark—or at least as I imagined a lark must feel when he awakens on a fine May morning and voices his gladness at being alive, with a song that thrills all listeners and startles birdland into the morning chorus.

Eberhardt and Schmidt were already at Music Hall when we arrived and, after slapping me on the back by way of congratulation on the great luck of being given a trial, they began introducing me right and left while Krafft went about his duties as librarian.

"Herr Weinstein, Herr Hawley—who is going to try out for Schugen's chair. Herr Gansz, Herr Hawley—who is going, etc. Herr Rubens, Herr Hawley—who is, etc., etc., until I felt as if I were being initiated into some new kind of a society in which the chief requirements for admission were a German name and a musical instrument.

I wondered if they took the name to be a patronymic from the Fatherland. It did not have that sound, and I was of pure English blood for many generations. But I spoke German tolerably and with a perfect accent which I had acquired from a governess we had had for several years on the farm, so they might be excused for believing me one of their nationals. I said nothing, as it did not make any difference to me whether I was believed to be English, Irish, German or even Chinese—"Sisters under their skins," said Kipling of Judy O'Grady and the Colonel's lady. Why not brothers, too?

Now began some heavy attempts at humor with the purpose of "rattling" me, but which only made me smile inwardly and wonder at the childish ingenuousness of grown men:

"Say, Schmidt, remember when Muhn had a try-out for a job last year? So scared that he didn't know which was his bow hand."

"Yes, and how Faber's reed split on him and he couldn't blow a note," said another.

"But the funniest was Ernest Fried with his music upside down, and he never found it out until he was almost through. Thought they were trying him out on something by that crazy Frenchman—Bussey, or Mussey or maybe Fussey," laughed a third.

"Debussy he is," spoke up Schmidt promptly; then added derisively, "and he isn't half so crazy as some of you squareheads who think that there has been nothing new since America discovered Wagner."

The hearty burst of laughter that followed this sally made me feel that there were, after all, a lot of good fellows in the world, and that many of them were right there in Music Hall and were going to hear a new member of the orchestra play his first tune for them in a few minutes. Then, too, the *Schnapps* had begun to work and I felt as confident as a major-general reviewing his army with no enemy in sight. I made up my mind at that very moment that I would play as never before and that I would show them some cello playing that *was* cello playing.

THIS installment of Oscar Hatch Hawley's musical book. The Mystic Realm, finds the hero undergoing an ordeal familiar to all orchestral players who have at some time braved a try-out for admission to a symphonic ensemble. That he is to play before the assembled personnel of the orchestra at rehearsal does not lessen the terrors for the perspiring applicant, who is still in his teens.

Previous installments of this work were devoted to the writer's boyhood years, when he first learned the rudiments of music; to his employment as a printer in a distant city, and to his initiation into ensemble playing as a member of an amateur string quartet which met weekly at the home of an art-loving music dealer named Schmidt.

The preceding section told how Krafft, a member of this quartet, brought the news that there was a vacancy in the orchestra, owing to the absence of Schugens, the cellist.—EDITOR'S NOTE.

At a little before seven the men began taking their places on the stage. Fricka dragged me along with him to the first cello stand. We were hardly seated when Herr Lund, the conductor, came bustling out of the wings and on to his rostrum.

"So-o-o-o, this is the chap?" he said to Fricka as he picked up his baton and gave my beardless face a careless glance. I was seated right under his stand and he could easily have touched me with his outstretched stick. My cheeks flamed as I felt how young I was and how he seemed to resent it. Still, I would show him, too, that I was not a poor player.

"When did you turn kidnaper?" he continued to Fricka. But there was a little twinkle in his eye that did not seem to be so unfriendly after all.

"Say," answered Fricka sourly; "if whiskers were a sign, he'd have them dragging on the floor."

"Well, well, that would be an interesting sight," returned Herr Lund, joining in the general laugh and rapidly turning over the scores on his desk. "Probably 'Tell' will be a cinch for him; let's try it. Give him the solo and you turn the pages."

The overture to William Tell! How my heart leaped with joy at the words. I knew the overture forwards and backwards, and both ways from the middle. The hours I had spent in practise on it were about to be rewarded.

Strange to say, I was not the least bit nervous. It may have been the fact that I was note perfect in the music, or the exhilarating effect of the porterhouse steak. And perhaps it was the *Schnapps*. Whatever it was, I felt perfectly calm and confident and at a motion of the conductor's baton brought out the first deep note of that solo as if I had been born to the part. When the accompanying voices came in at the fourth measure, I had the sudden feeling of being somewhere else than in Music Hall and on this planet, and I bent over my cello and gave expression to all the *gemütsbewegung* that had been pent up in my breast for nineteen years.

I wondered how it sounded to the other musicians. I wondered if I was acquitting myself to the satisfaction of Fricka and my comrades of the quartet. I wondered if the tympanist would touch the drum sympathetically at the measure of distant thunder so as to give one a premonition of the coming storm.

"Whom the gods would destroy they first make glad." (My version of Horace's ancient aphorism.) Just as I was nearing the end of the measure before the thunder solo, there was a sharp crack and I felt the sting of a whiplash across the bridge of my nose. To others in the orchestra the breaking of that A-string probably sounded like the shooting of a paper cap in a toy Fourth-of-July pistol, but to me it was the rolling thunder of artillery let loose on the Day of Judgment.

Have you ever had the experience during a radio concert of hearing the exalted grandeur of a Brahms symphony turned to cacophonic clatter when some nearby hospital has switched on an X-ray machine—or some other interference has arisen? Thus my mind hurtled from the serenity of absolute confidence to the chaos of overwhelming panic—waters of oblivion tumbling in a cataract about me.

In a flash I saw myself discredited and kicked out for the impertinence of coming up for trial with a cheap or worn string. Yet I knew (none better) that it was the best string I could buy, that I had paid Schmidt seventy-five cents for it only the day before, that it had felt good to my fingers and sounded good to my ears when I was playing on it. But it had snapped—right in the middle of the most important moment of my life—and I felt as if the world was going to pieces about me.

But suddenly, before I could even think, my instrument was snatched from my hands and another placed there instead. It was Fricka, good old Fricka, who had instantly seen my dilemma and known how to remedy it. Before the last sound of the thunder solo had died away, I was again as calm as ever and ready for the next entrance of the solo—as if the breaking of an A-string was such a mere incident in my daily routine that I would scorn even to notice it. And then, on I went to the end of that beautiful solo without hesitation or nervousness.

A Welcome to Parnassus

Herr Lund did not continue with the second movement of the overture (the storm), but as I easily slid my finger up the A-string almost to the bridge for the last high harmonic note, he stopped the accompaniment and the members of the orchestra broke out in what seemed to me deafening applause.

"On account of not showing that I was rattled when the string broke," I thought to myself. But I also wondered if it might not possibly be because of the way I had handled the solo. I hoped so. I would much rather have had it that than the other.

Then Herr Lund stepped down from his rostrum and extended his hand. What I thought he said was:

"Welcome into the fraternity of Parnassians and henceforth dwell with us on our sacred mount."

What he actually said (according to my friends of the quartet) was:

"Well, youngster, you'll probably be a good gut-scraper one of these days. From what city dump did you salvage that fiddle?"

This might have made me tremble and stammer in confusion, only for the sly wink I saw him give Fricka. So I answered boldly:

"Descended from my grandfather."

"And where did he get it?" incredulously.

"He was one of King Cole's fiddlers, and you will probably remember that all his fiddlers had fine fiddles."

He joined in the general laugh and patted my shoulder good-naturedly. Then I added: "But I know that it's not good enough for the present monarch, so I intend buying a genuine Landolfi when I become rich from playing in the Symphony."

"Oh, ho, the lad's ambitious!" he cried to the players in general as if in surprise; "guess we had better let him start earning that new fiddle right away." Then to me: "All right, sonny, and you might as well sit here with Fricka until Schugens gets back—if ever."

So, during the few remaining weeks of the season, I sat there with Fricka at the first stand of cellos and soared away into the empyreal regions, leaving seventh heaven far behind as we rehearsed Brahms symphonies, Massenet suites, Wagner overtures, Chopin and Rubinstein concerti, and even two pieces of American music—the third symphony in F major by George W. Chadwick, and the second Indian Suite, op. 48, by Edward MacDowell.

(*To be Continued*)

Iowa Music Teachers Hold Convention

Rudolph Ganz Conducts All-State Orchestra as Finale

WATERLOO, IA.—The Society of Music Teachers of Iowa held its thirty-eighth annual convention here on May 17, 18 and 19. The success of last year's meeting was duplicated when an all-state orchestra was again formed, whose concert, under the leadership of Rudolph Ganz, marked a brilliant close for the convention.

This concert had been sponsored by the Waterloo Junior Chamber of Commerce and due to its efforts the house was completely sold out. The personnel of the orchestra had been selected from professionals and artist students from all over the state. Other highlights of the convention were the Iowa artists' concert and the piano master class, held by Mr. Ganz, when a large audience was present. Of interest also was a lecture on The Use of X-Ray in Determining Vocal Potentiality, by Francis A. Wheeler of Shreveport, La. Paul Stoye, of Des Moines, Ia., spoke on The Story of Schumann's Carnival and W. E. Hayes, from Cedar Falls, Ia., demonstrated his own recording machine.

Elections Held

At the business meeting Paul Ray, of Coe College, Cedar Rapids, Ia., was reëlected president of the society.

The local committees were headed by Mrs. Harry Dunkelberg and Mrs. Nellie Law Parrott, and the B Natural Music Club entertained the members of the Society at the Woman's Club House. M. D.

Minneapolis Host to Brilliant National Federation Biennial

(Continued from page 5)

morial award. The judges ruled to withhold prizes in both the operatic and women's division. The Apollo Club of Minneapolis (under the direction of William MacPhail) delivered a group of songs in their usual vigorous manner on this same program.

Miscellaneous Musical Events

Thursday evening was divided into two programs, one by the Lyric Male Chorus of Milwaukee, (under the direction of Alfred Hiles Bergen) and a féted recital by Tibbett, who was frenetically received, and after the concert so enthusiastically mobbed by autograph hunters, that he missed his train. This evening was one of the particular high spots of the convention, the auditorium being filled to the last seat. Tibbett again scored one of his notable triumphs and added many songs to the printed program.

Friday evening, the Cecilian Singers, Mrs. H. A. Patterson, director, were given an ovation for their delightful combination of song, rhythm, color and light. The costuming and grouping were as artistic as was the singing. Florence Macbeth added to the program a group of songs sung in the manner made familiar by this eminent artist.

The third portion of the program was given over to three numbers sung by the combined forces of the Cecilian Singers and the Lyric Male Chorus, under the direction of Mr. Bergen. Frankly, this part of the program fell below the level maintained throughout the week.

The final evening was devoted to Puccini's Madam Butterfly in English, given by the University Singers under the direction of Earle G. Killeen.

A Cappella Choruses

Mornings and afternoons were filled with musical programs by choruses, orchestras and ensemble groups. The emphasis of the choral groups was almost entirely upon *a cappella* singing. The instrumental ensemble groups devoted their time to presenting American compositions; the most notable example of this being the Jacques Gordon String Quartet in compositions of John Alden Carpenter, Carl Engel and Emerson Whithorne; in the latter two, Harold Bauer assisted. Duluth on Wednesday afternoon presented an excellent program. The same afternoon, Edwin Orlando Swain, baritone, gave an unusually interesting recital which brought him acclamation.

While all parts of the country were represented with performing groups, the Northwest in particular was much in evidence. Monday afternoon the Twin City Civic Opera Company gave a highly successful performance of Verdi's Rigoletto in English.

Of speakers there were many, all with variations upon the one theme of Progress of Music in America. One of the most inspiring sidelights of the convention was the presence of such eminent figures as Messrs. Erskine, Bauer, Ganz, Schelling, Hutcheson, Spalding, Tibbett, Ormandy and Protheroe, working on committees and giving their services for the cause. Others heard were John Tasker Howard, Mr. Coffman, Ada Bicking, Paul Nordoff, Mrs. Hutcheson, James E. Mursell, James Davies, Leigh Henry and A. Walter Kramer. An address by Irving Schwerké, Paris editor of the Musical Courier, was read, as Mr. Schwerké was unable to attend the convention as originally planned.

New Directors Chosen

New directors chosen for the federation are as follows:

Mrs. Ottaway, Port Huron, Mich.; Mrs. Jardine; Mrs. John F. Alston, Alabama; Julia Williams, Merchantville, N. J.; Mrs. B. D. Moore, Mississippi; Mrs. H. Carroll Day, Albert Lea, Minn.; Mrs. J. F. Hill, Memphis, Tenn.; Mrs. W. H. Raymond, Bowling Green, Ky.; Mrs. Julia Ober, Norfolk, Va.; Mrs. Louis Yager, Chicago; Mrs. John G. Lyons, Fort Worth, Tex.; Mrs. Charles M. Hosmer, Salt Lake City, Utah.

Also Mrs. Lena Millam, Texas; Mrs. Helen Crowe Snelling, Seattle, Wash.; Mrs. J. J. Clyatt, Georgia; Mrs. Lillian Birmingham, San Francisco; Mrs. C. R. Jaccard, Manhatten, Kans.; Mrs. Henry Schurmann, Indianapolis, Ind.; Mrs. Byrl Fox Bacher, Ann Arbor, Mich.; Mrs. Guy Gannett, Grey Rocks, Me.; Mrs. M. Donald Spencer, Portland, Ore.; Mrs. Camden Rayburn, Huron, S. D.; Mrs. H. L. Miller, Madison, Wis.; Mrs. George Hail, Providence, R. I.

Also Mrs. O. F. Wadsworth, North Great Falls, Mont.; Mrs. M. A. Jones, New Mexico; Mrs. Etta Hamilton Morris, Brooklyn, N. Y.; Mrs. Ruth M. Ferry, New Haven, Conn.; Mrs. Joseph Byron, Hagerstown, Md.; Mrs. Grace W. Mabee, Los Angeles; Mrs. Abbey L. Snoddy, Mexico, Mo.; Mrs. W. Carrouth Jones, Baton Rouge, La.; Mrs. John Hutton, Lawrenceburg, Tenn.; Mrs. Edgar Stillman-Kelley, Oxford, O.; Mrs. H. D. Ross, Arizona; Mrs. Harry L. Thompson, Mass.

Also Mrs. Annabel Morris Buchanan, Marion, Va.; Mrs. Frank Wilford, Beloit, Wis.; Mrs. Fred W. Writer, Canyon City, Colo.; Mrs. Nellie M. Johnson, Muscatine, Ia.; Mrs. O. C. Hamilton, Asheville, N. C.; Mrs. T. C. Donovan, Pittsburgh, Pa.; Mrs. E. P. McMahon, Oklahoma; Mrs. O. G. Hiestand, St. Petersburg, Fla.; Mrs. William Ridgley, Decatur, Ill.; Mrs. Edward Philip Linch, Philadelphia; Mrs. E. F. Yancey, Sedalia, Mo.; Miss Julia Noyes, Portland, Me., and Mrs. Cora Cox Lucas, Greensboro, N. C.

Mrs. Robert I. Woodside, of South Carolina, and Mrs. Helen Harrison Mills, Peoria, Ill., were tied for fiftieth place.

Artists and Ensembles Heard

The following list of organizations and individuals is given as they appeared upon the program of the week:

Orchestral conductors: Mr. Ormandy, Paul LeMay, John T. Howard, Abe Pepinsky, John J. Becker, Knute Froysa, Luigi Lombardi, Marius Fossenkeinper, Gerald Prescott, Elmer Gadbois, Lawrence Emons and W. R. Colton.

Choral conductors: Mr. Christiansen, Sigvaart J. Steen, Thure Frederickson, Mr. Protheroe, J. S. Black, John M. Kuypers, Clara Mae Ward, Helen Kacena Stark, Malcolm D. McMillan, Margrethe Hokanson, William MacPhail, Mrs. Eli Weston, Graydon R. Clark, Carl R. Youngdahl, Mr. C. B. Macklin, Miss C. B. Macklin, Mr. Bergen, Frank Earl March, Jr., George Hultgren, Mrs. Patterson, Percy Burningham, T. P. Giddings, Alice Persons, George Krieger and Mr. Killeen.

The orchestras which officiated were the Minneapolis Symphony, University of North Dakota Concert, University Symphony (Minnesota), St. Paul Chamber, Range Symphony, Ypsilanti Normal Little Symphony, North High School and Albert Lea High School. The band was that of the University of Minnesota.

Mixed choruses heard were St. Olaf Choir, Northfield, Minn.; Northland College Choir, Ashland, Wis.; Twin City Combined Choirs; Jamestown College Chorus, Jamestown, N. D.; Hamline University Choir; A Cappella Choir, State Teachers College, Eau Claire, Wis.; Augustana College Choir, Sioux Falls, S. D.; State Teachers College Vesper Choir, Hattiesburg, Miss.; Grand Avenue Congregational Church Choir, Milwaukee, Wis.; Marshall High School Chorus; Shorewood High A Cappella Choir, Milwaukee, Wis.; West High School Chorus, Minneapolis.

Male choruses were Orpheus Club, St. Paul; Apollo Club, Minneapolis; The Lyric Male Chorus; Odin Male Chorus.

Women's choruses heard were the Beethoven Club Chorus, Cedar Rapids, Ia.; Bradshaw Chorus, Duluth, Minn.; Gamma Phi Ensemble, Fargo, N. D.; Milwaukee Women Singers; Cecilian Singers, Minneapolis; Wahpeton Glee Club, Wahpeton, N. D.

Ensemble groups appearing included the Matinee Musical Harp Ensemble, Philadelphia; the Scheurer String Quartet, Minneapolis; the Gordon String Quartet; the Froysaa Violin Group, State Teachers College, Valley City, N. D.; the Minneapolis Quintet; the Elizabethans, Central State Teachers College, Edmund, Okla.; the High School String Quartet.

Individual artists heard during the convention included Messrs. Erskine, Bauer, Hutcheson, Ganz, Ruth Brabetz, Myrtle Wolsfeld, Miriam Blair, Elsa Anneke, Henri Deering and Delphine Dodge, pianists; Karl Scheurer, Jacques Gordon, Valborg Finkelson and Katherine Arnold, violinists; Gertrude Boe Overby, Mary Cowerd, Agnes Griswold Teasdale, Margaret Moyer Atkinson, Gertrude Lutzi and Florence Macbeth, sopranos; Robin Sweat Longre and Ann O'Malley Gallogly, contraltos; Frederick V. Davidson, tenor; Mr. Swain, William Geldert and Mr. Tibbett, baritones.

Accompanists appearing were Louise Jenkins, Lucy Bushnell Ambroz, Katherine Hoffman, John J. Beck, Elsie Wolf Campbell, Stewart Willie, Katherine Donald Bates, Theodore Bergman and Hazel Stagberg Tkach.

Ann Arbor Hears Hanson Opera

(Continued from page 5)

two numbers, the more important being, Spring Rapture a cantata by Gaul. Miss Bampton, Miss Higbee and Mr. DeLamarter, who conducted the orchestra for the occasion, all made fine contributions to the pleasure and success of the program and were received with acclamation.

A GROUP AT THE ANN ARBOR FESTIVAL

Left to Right (standing), Charles A. Sink, president of the University Musical Society; Frederick Stock, conductor of the Chicago Symphony Orchestra; Earl V. Moore, musical director of the May Festival; Henry E. Voegeli, manager of the Chicago Symphony Orchestra; (seated) Mrs. Moore, Mrs. Sink and Mrs. Voegeli.

Wagner Commemoration Concert Offered

The Wagner commemoration concert on Friday evening, when Grete Stueckgold was soloist, was perhaps the least interesting of the six for the need to hurry the numbers in order to keep within the union time limits was quite apparent, and reacted unfavorably,—a subtle comment on the strange rulings of the musician's union. There were, however, many beautiful parts to the program and Mme. Stueckgold gave an electrifying performance singing with impeccable merit. Her composed handling of Elizabeth's Prayer was perfect and her understanding of the Wagnerian idiom was superb.

"Maier and Pattison should never have parted" was the comment heard on all sides when they had finished their fine program on Saturday afternoon, and indeed it is assumed that they will continue to play together for many years for they realize they have created a place for themselves in the hearts of American concert-goers as a two-piano team which would be hard to match. Their numbers including Bach and Sowerby were received most enthusiastically.

Merry Mount Heard in Concert Form

The crowning feature of the festival was Howard Hanson's Merry Mount on Saturday evening without any question. It demonstrated that New York has a real treat in store when it is produced next season at the Metropolitan in operatic form. Literally there was not a moment of dullness in the score and many of the choruses are so uplifting and inspiring that the emotional strain was terrific. With Leonora Corona, Rose Bampton, Frederick Jagel, John Charles Thomas, Chase Baromeo and George Galvani as soloists the parts were sung magnificently. Mr. Thomas as Wrestling Bradford had the major role, while Miss Corona as Lady Marigold Sandys was next in importance. All of the soloists acquitted themselves with dramatic and vocal distinction.

The opera is a story of Puritan life in early New England in three acts and six scenes with the libretto by Richard L. Stokes. Mr. Hanson has proved himself a master of operatic form and dramatic expression, and his leadership of the chorus and orchestra was inspirational. Much should be said, however, for the splendid training given the chorus by Professor Moore during the early days of rehearsal.

MAKES AIRPLANE TOUR

EFREM ZIMBALIST

is on a 6,000 mile concert tour of Central America, the West Indies and the upper part of South America. He will cover this territory in six weeks by airplane, visiting twelve countries and giving twenty-five recitals. With him are Theodore Saidenberg, his accompanist, and Samuel Piza, who arranged the tour. They return to New York about July 3.

Chattanooga Holds May Music Festival

Chattanooga, Tenn.—Two brilliant concerts marked the Chattanooga May Music Festival (May 18 and 19) which was sponsored by the Cadek Choral Society of 170 voices, (J. Oscar Miller, conductor). The visiting soloists, Doris Doe, contralto, and Paul Althouse, tenor, both of the Metropolitan Opera Company, gave a recital on the first night, which brought a large crowd to the Memorial Auditorium. The magnificent singing of the two artists aroused enthusiasm, and they were forced to respond with numerous encores.

May 19, the Choral Society joined the two artists in a memorable performance of Saint-Saëns' Samson and Delilah in concert form. Three local singers assumed the minor roles, Haskell Boyter appearing as the high priest, Marshall Gates as Abimelech, and James Mahoney as an old Hebrew. An orchestra of thirty-five and the great organ in the Memorial Auditorium were used in the accompaniment.

Mr. Althouse gave a powerful portrayal of Samson, displaying dramatic ability as well as a voice of unusual range and strength. He found a worthy partner in Miss Doe's Delilah, a characterization which was subtle and alluring, and gave ample opportunity to display her opulent contralto tones.

The chorus gave the best performance of the season, and was recommended on its diction, phrasing and shading by the local critics. Mr. Miller, as conductor, shared with the soloists the enthusiastic applause of the 1500 listeners. The Cadek Choral Society expects to make the May Festival an annual event. L. A.

Honors for Sir Hamilton Harty

Sir Hamilton Harty sails for this country on July 8 en route to Hollywood, Cal., where he is to conduct during the latter part of July and the early part of August. July 7, he is to be honored with a degree of Bachelor of Laws by Queens University at Belfast, Ireland. Sir Hamilton is also to be one of the few to receive a gold medal from The Royal Philharmonic Society of London. This distinction has been conferred but seldom during the 120 years of the society's existence.

Opera Season Opens in Buenos Aires

Buenos Aires.—The final event of the Independence Day celebration here was a gala performance at the Colon Opera House on May 25 of Pizzetti's Debora e Jaele. This was the work's South American premiere, and also the opening of the local opera season. In the title roles were Luisa Bertana, of Argentina, and Gilda d'Allarizza, Italian soprano. Gino Marinuzzi conducted.—S.

Szigeti Applauded in Vienna

Vienna—Joseph Szigeti played an unusual program here on May 4, and the violinist scored a striking success with a public of which he is an abiding favorite. Szigeti's numbers were Bloch's sonata; Debussy's sonata; Paul Kadosa's Partita (with the composer at the piano); Joseph Achron's Stempenyu Suite; and Prokofieff's concerto. J.

Covent Garden Concludes German Operatic Season

Leider and Melchior Triumph—Widdop Makes Debut as Tristan—Schumann Gives Brilliant Recital—Koussevitzky Acclaimed

LONDON.—London is a peculiarly pleasant dwelling place in May, and particularly so this year as far as music is concerned. For not only is there opera at Covent Garden, but we are in the midst of the so-called London Musical Festival at Queen's Hall, and these six concerts have at least been raised to the festival standard by the presence at three of them of Koussevitzky, who has been absent from England for twelve years.

Not since the War has there been such a German season at Covent Garden, artistically and financially it has been a huge success. There have, of course, been the customary blots on the stage escutcheon (they are inevitable in such an old-fashioned theatre) but this year they have been reduced to a minimum. And musically we have never had such brilliant and thoroughly satisfying playing. This is due to Sir Thomas Beecham and his new London Philharmonic Orchestra. All through last winter Beecham has been giving concerts with his orchestra, with the happy result that they are in complete accord, another proof, if one were needed, that the only solution of the orchestral problem is a permanent conductor.

TRISTAN WITH NOTABLE CASTS

During the last week there have been two performances of Tristan and Isolde, both conducted by Beecham. At the first production of the season, there was an eleventh hour disappointment. Frida Leider, owing to a sudden chill, was unable to appear, and Henny Trundt took her place. So short was the notice that she flew from Cologne, and only arrived an hour before the curtain rang up. She gave, under the trying circumstances, a marvellous performance. Frau Trundt had never been in England before, a rehearsal was of necessity impossible, and what this means only those know who have sung in Covent Garden for the first time. Nevertheless she triumphed. Her voice is not the voice of a Leider, for there is only one Leider, but she knows her job and did it. Maria Olszewska sang magnificently, and Brängane is one of her best parts. It is fine to hear a Brangäne with a big voice, there is no need for her to exhibit her physical strength by moving rocks about. Lauritz Melchior is a great helden-tenor. His second act was his best effort. Herbert Janssen is the best Kurvenal we have heard of recent years.

This opera is one of Sir Thomas Beecham's favorites, and he treats it as such. Erratic he may be at times, but when he gets down to it, Beecham is difficult to beat. His treatment of the ineffably beautiful love music in the second act was something to remember. And the scenic representation of the second act was almost a revelation. Gone are the thick woods, the axe has been applied with a vengeance, gone are the bluebells, so reminiscent of Kew Gardens in spring, and gone is the purling stream, beloved of pantomime, especially of that pantomime known as The Babes in the Wood. In their place is a dome-sky, a gnarled oak or two and the castle-keep.

Last Tuesday, the second performance of Tristan was remarkable for the first appearance of Walter Widdop, the English tenor who is Yorkshire born, and not unknown in America. Widdop is a genuine tenor. His voice is pure and of lovely quality, and his diction so clear that every word was heard, in itself a recognizable asset. He will be better after another show or two, as he was nervous, and he must remember to modify the movements of his arms, but most distinctly he is a find. Frida Leider sang splendidly as Isolde, and was manifestly an enormous encouragement to her Tristan. Again Beecham and his orchestra were a delight.

PARSIFAL RESTORED

In between the two Tristans, Parsifal was given the first performance since 1930. There were several notable features. Fritz Wolff, who had already distinguished himself as Loge and Siegmund, was a refreshingly boyish Parsifal. This fine actor has also a fine voice and is the best Parsifal I have heard for years. Friedrich Schorr was a convincing Amfortas, and Alexander Kipnis gave the dignity to Gurnemanz that this long and rather boring character demands. A Kundry new to Covent Garden is Gertrud Rünger who, originally from Nuremberg, is now at the Stadt Opera in Vienna. She has an exceptionally effective voice, and is moreover dramatic in her actions. Robert Heger conducted, and I give him full marks, not only for his generalship in Parsifal, but also in the two cycles of The Ring. He is a sound conductor, there is no flashiness. He gets what he wants, and what he wants is right. That the public appreciates him, was shown by the enthusiastic applause before each act.

The German season ends this week, and Aida ushers in the three weeks Italian season, with Eva Turner in the name part. But successful as the season has been so far, Covent Garden has not been itself, by reason of the death of Colonel Blois, the managing director and impresario. Taken ill in Italy, where he was listening to operas and hearing singers, he recovered, only to have a recurrence of the trouble, and died in a nursing home after an operation. Colonel Blois for the last eight years was the presiding genius of Covent Garden. In the truest sense of the word he was a good fellow. He will be much missed, and a difficult man to replace.

RECITALISTS APPEAR

Harald Kreutzberg attracted keen interest by his two recitals at the Arts Theatre Club. His dancing lies between mime and the dance proper, and the style, within its own limitations achieves new and individual effects. He is a graceful dancer, his movements being strictly under control, and he was especially effective in the Tango by Albeniz, which was virtually an impression, rather than the dance itself. Other good items were The Angel of the Annunciation, and Till Eulenspiegel, with its welcome touch of humor. Friedrich Wilckens was a highly efficient colleague at the piano.

Elisabeth Schumann is the most winsome singer of the present generation. She has the knack of infecting everything she does with her own personality, without in any way interfering with the interpretation of the work. She filled the Queen's Hall for her Festival Recital, commemorating Wagner, Brahms and Hugo Wolf, and reached the highest peak of perfection in Brahms' Feldeinsamkeit and Wolf's In dem Schatten meiner Locken. She was admirably aided by George Reeves at the piano.

It is twelve years since Koussevitzky conducted in England, and so his appearance at the first concert of the second week of the London Music Festival, occasioned intense excitement, and the Queen's Hall was packed to overflowing. It was a curious program he chose, but vastly interesting. Prokofieff's Symphonie Classique in D is a work of Mozartian tendency, with a distinct tincture of Russian Ballet. It is clever, but slight and short, and it was played in sparkling fashion. The seventh symphony of Sibelius was in complete contrast. Here again Koussevitzky did much to encourage an early repetition of the work. Tschaikowsky's fifth symphony has been heard hundreds of times, but never before has the B. B. C. Orchestra played it so finely. Koussevitzky excelled himself, and after the restraint of the first two symphonies, let himself go and gave full rein to his imagination. A magnificent performance.

KOUSSEVITZKY ACCLAIMED

At the second concert, he presented a diplomatic program, inasmuch as he included in the first part two works by British composers. William Walton's overture, Portsmouth Point, was inspired by a print by Thomas Rowlandson the great caricaturist, and the music reflects the broad English humor of the picture. Brilliantly orchestrated, it was brilliantly played. The second native work was Bax's second symphony. Like all his work it is personal, and like the first is on the grim side, but there is no gainsaying its construction or the brilliancy of the orchestration. In the second half, Koussevitzky gave an electrifying performance of the Venusberg music. Tremendous enthusiasm greeted him after each work.

Lissie de Rosen, a charming Swedish soprano, gave a song recital at the Wigmore Hall on May 10. She is an artist with an attractive personality, and an exceptionally good voice, and she sang Liszt, Hugo Wolf and Sibelius with equal facility and charm. Conrad von Bos accompanied with fine discretion.

J. A. FORSYTH.

Ganz to Conduct Omaha Orchestra Next Season

Three Concerts to Be Given—Cadman Lectures

OMAHA, NEB.—The Civic Orchestra Society has made the welcome announcement that the Omaha Symphony Orchestra will be heard in a series of three concerts at the Municipal Auditorium in the course of the coming season. Rudolph Ganz, who directed the series recently concluded, will continue as director for the 1933-34 season.

Annunciata Garrotto, lyric soprano, a native and former resident of this city, and Lawrence Power, Australian tenor, were heard in an unusual and eminently pleasing program of scenes from operas at the Municipal Auditorium recently. Both artists have won laurels and recognition as operatic artists in Italy and the Orient, but this was their initial appearance in Omaha. Scenes from Puccini's La Boheme and Madam Butterfly, Massenet's Manon, and I Pagliacci, by Leoncavallo, were given in attractive and appropriate costumes, with effective stage settings and with the accompaniment of a symphonic orchestra directed by Edouard Perrigo. Disclosing a voice of wide range and splendid carrying power, Miss Garrotto gave much real pleasure by her expressive singing of the Un Bel Di aria from Madam Butterfly and in the various duets which she sang in collaboration with Mr. Power. Youth, a sympathetic presence and a knowledge of stage routine are all factors which contribute to her success. Equally effective was Mr. Power, whose sonorous and colorful voice and spirited acting enabled him to attain to heights of dramatic expression and brought him many tributes of applause from the audience. The part of Suzuki in the duet from the first act of Madam Butterfly was played by Sally Catania Holst. Mr. Perrigo conducted several orchestral numbers and the accompaniments for the singers with authority, skill and imagination.

Charles Wakefield Cadman was presented at the Joslyn Memorial in a lecture-recital recently by the Society of Liberal Arts. Mr. Cadman spoke in an interesting way regarding modern musical tendencies, following which he performed a number of his own compositions, including a movement from his piano sonata, and collaborated with Madge West in playing his new sonata for piano and violin.

JOSLYN MEMORIAL CONCERT

Other recent events at the Joslyn Memorial include an evening devoted to the performance of compositions by Cecil Wells Berryman, an appearance of the a cappella choir of the Municipal University, under the direction of Carol Marhoff Pitts, and a program by the Men's Glee club of the Nebraska Wesleyan university in Lincoln, directed by Oscar Bennett. Solo appearances have been made by the regular organists, Mrs. Zabriskie and Mr. Bush, and in addition, Frances Edwards and Faye Triem Carter, sopranos, Berneice Dugher, James Beck Wolfe, Ray Nelson and John Kowalski, pianists, and Theodore Kowalski, violinist. The Omaha Chamber Music society, directed by Henry Cox, was also heard.

Hall Clovis, tenor, and Eleanor Steele, soprano, gave the final program for the Friends of Music club this season. These two proficient artists were accompanied at the piano by Martin Bush, and all received much applause and many recalls.

J. P. D.

Chautauqua Sponsors Broadcasts

As a forecast of the coming season of music at Chautauqua Institution, the Chautauqua Opera Association is again presenting broadcasts in advance of the summer schedule which Albert Stoessel will direct at Chautauqua, N. Y., during July and August. Each Saturday afternoon of May and June a coast-to-coast NBC network carries excerpts from the association's repertory of operas in English. These have included selections from La Serva Padrona, Cimarosa's The Secret Marriage and Offenbach's Tales of Hoffmann, and a program of songs and violin solos. Today (June 3), music from Pinafore is to be sent out; June 10, passages from the score of The Chimes of Normandy; 17, a program of songs; and 24, items from Cavalleria Rusticana. Artists appearing in these radio programs include graduate students at the Juilliard Opera School, New York, and professional singers and instrumentalists affiliated with the Chautauqua Opera Association or the Chautauqua Symphony Orchestra. Among them are Josephine Antoine, Florence Vickland, Joan Peebles, Marion Selee, Willard Young, Charles Haywood, Warren Lee Terry, Raymond Middleton, Julius Huehn and Roderic Cross, singers; Harrison Potter, pianist; Charles Lichter and Harry Glickman, violinists. Gregory Ashman, assistant to Mr. Stoessel, has arranged the broadcasts.

Rose Bampton, contralto of the Metropolitan Opera Company, will speak on the radio, June 6, over a WJZ hook-up on Grand Opera—Just a Job. This is the fourth in another radio series sponsored by Chautauqua. These broadcasts extend through June, taking place on Tuesday afternoons. Mr. Stoessel's talk is scheduled for June 20.

Alabama Clubs Sponsor Choir Festivals

BIRMINGHAM, ALA.—The Alabama Federation of Music Clubs sponsored choir festivals throughout the State during Music Week. Each of the six federation districts organized and held these choral celebrations, which was an innovation, and in every instance the attendance and success of the effort was phenomenal. Never have people seemed to enter so heartily into massed singing, and never has the populace attended in such numbers and with evident appreciation and enjoyment. A prominent observer remarked: "This move on the part of the Alabama Federation of Music Clubs served to lend aid at a time when it was much needed—seeing an opportunity in a difficulty, or state of transition, for everywhere choirs have been changing from the paid quartet to the volunteer chorus choir, an economic necessity in most places. The choir festivals have been a boon to choral singing and a demonstration of what such unified effort can do."

The Fourth District Festival was held at Montgomery in the First Baptist Church, under the direction of Orville Borchers. The massed choirs of the Sixth District were assembled in Mobile, under the direction of J. Clarendon McClure, and the program thrilled a large audience. The Fifth District held festivals both at Troy and Dothan. The Third District Festival was held in Tuscaloosa (directed by Tom Garner) with Alonzo Meek as organist.

The First District presented a festival at Decatur, with units from Huntsville, Hartselle, and other points. The Second District held a celebration at Bessemer, and the Birmingham Festival, held at the First Methodist Church, came in this district also.

Cleveland Orchestra Plans for 1933-34 Announced

CLEVELAND, O. — The Cleveland Orchestra will begin its sixteenth season on October 23, and its 1933-34 schedule extends over twenty-four weeks. This includes twenty events, nineteen symphony programs, some with local and visiting artists as soloists, and a performance of Wagner's Tristan and Isolde with a distinguished cast. The addition of opera to the usual symphony concerts and educational concerts for children and young people is particularly appropriate not only because Severance Hall was designed to accommodate opera but because Artur Rodzinski, the orchestra's new conductor, is an opera conductor of wide experience in Europe and America. Substantial reductions in certain seat prices are announced.

The orchestra will tour four weeks, bookings already including Oberlin College; Akron and Columbus, O.; Reading, Pa.; New Brunswick, N. J.; Utica, N. Y.; Smith College, Wellesley College, Williams College; Worcester and Springfield, Mass.; and Hartford, Conn.

At a recent meeting of the executive committee of the Musical Arts Association, Adella Prentiss Hughes was elected vice-president, an office she will hold in addition to being secretary of this organization. At a later meeting, the board of directors of the Cleveland Orchestra Company acceded to the request of Mrs. Hughes that she be relieved of her duties as manager of the orchestra. A resolution was passed wherein Mrs. Hughes' long service to music in general and to the orchestra in particular was stressed. The operation of the orchestra will be in charge of the executive vice-president, A. A. Brewster, and C. J. Vosburgh, vice-president.

C.

Columbia University to Hold Music Festival

A music festival will be held at the Summer Session of Columbia University. The program will open July 24 with a choral concert by the Pius X School of Liturgical Music, College of the Sacred Heart. Under the direction of Mother Georgia Stevens, head of the school, the chorus will sing plainsong, the Gregorian chants, and the early polyphonic music.

Concerts by the New York String Quartet will be given on the nights of July 25, 26 and 27. The programs will include music of Haydn, Schubert, Mozart, Brahms, Beethoven and Debussy.

Charles Henry Doersam, Warden of the American Guild of Organists, is to give an organ recital in St. Paul's Chapel, at the university, on July 26, at which he will play an historical program of choral preludes.

Other concerts have been arranged as follows: Song recital by Robert Elwyn, July 10; violin and vocal recital, by Mr. and Mrs. Miles Dresskell, July 13; organ recitals at the Riverside Church by Harold V. Milligan, July 12 and 19, and by Mr. Doersam, August 2 and 9; two-piano recital by Alton Jones and Marion Morrey, August 7; orchestral and choral concert by All-High School Orchestra and Teachers College Conducting Classes, August 10.

"Lovely purity of tone"—London Daily Sketch

NOËL EADIE

COLORATURA SOPRANO

"Her voice is of lovely quality."
—*Chicago Evening Post.*

"One of the most gifted of our sopranos."
—*London Evening News.*

Daguerre Photo, Chicago

ROYAL OPERA, COVENT GARDEN
CIVIC OPERA, CHICAGO

"Triumphed by reason of exquisite purity of tone, of phrasing and elegance of vocal emission, pitch perfection that is unrivalled."
—*Chicago American.*

OPERA

LONDON

(As Queen of the Night)

"Sailed through the coloratura of the Queen of the Night with refreshing accuracy and ease." —*London Morning Post.*

"A British Queen of the Night in the person of a brilliant coloratura singer, Miss Noël Eadie." —*London Evening Standard.*

(As Rosina)

"Supremely accomplished, and so effortless as almost to suggest that they presented no difficulties whatsoever."
—*London Daily Telegraph.*

(As Gilda)

"Let off vocal pyrotechnics . . . with complete success. Her topmost register is her best, and difficulties seemed to mean nothing to her."
—*London Daily Express.*

"Her voice combines a quality of tone lovely in itself, with illuminating inflections, and her vocalization gives the invaluable illusion of perfect ease."
—*Sunday Times* (London).

"A brilliant Gilda. Sang not only with the greatest agility but with real expression in the more dramatic moments." —*The Star* (London).

(As Mimi)

"The lyrical quality of Mimi's music suited to perfection the silvery tones of Noël Eadie, who none the less proved equal to the heights of the bigger moments."
—*London Daily Telegraph.*

CONCERT

"Such rich musical tone as hers is highly unusual among coloratura sopranos."
—*London Evening News.*

"Enchanted one of the most critical audiences in London."
—*Saturday Review* (London).

ORATORIO

(Haydn's Creation)

"Gave such polished and sympathetic treatment to Haydn's coloratura throughout that we could feel certain that the scale passage was all it should be."
—*London Times.*

OPERA

CHICAGO

(As Queen of the Night)

"Not for a long time has such coloratura singing been heard hereabouts." —*Chicago Tribune.*

"Fulfilled completely the hopes that were held concerning her. She is in possession of a voice of great beauty of timbre and of the skill to bring it under absolute control."
—Felix Borowski in *Christian Science Monitor.*

"Made more of a success of the two famous arie than any other singer we have heard in the rôle, and the last one who sang it here was Marcella Sembrich." —*Chicago Morning Post.*

(As Gilda)

"Rigoletto was made remarkable by the singing of Miss Eadie, whose vocalism in it was by all odds some of the most arresting that has been heard here since Mme. Galli-Curci made her memorable first appearance in the same opera fifteen years ago."
—Felix Borowski in *Christian Science Monitor.*

"Headlines must go to Noël Eadie whose Gilda can be compared favorably with that of great singers who have made history."
—*Chicago American.*

"It was calm radiance rather than fireworks and it was exquisite."
—*Chicago Tribune.*

"Literally sent the chills climbing up and down our spines. Her vocal emission is superb." —*Music News* (Chicago).

Address: Secretary, Noël Eadie, Kensington Palace Mansions, London, W.8. England

Boston Symphony Pop Concerts Continue to Draw Large Throngs

Sanroma Plays Liszt Concerto Under Fiedler—Several Interesting Recitals Presented

BOSTON.—The Boston Symphony Pops, directed by Arthur Fiedler, continue to make up most of local music-making during the late spring, though here and there are slight diversions.

For the first of the Sunday evening programs, which are arranged similarly to the winter concerts, Mr. Fiedler gave Sir Hamilton Harty's arrangement of three Handel pieces, Beethoven's fifth symphony, Strauss' Till Eulenspiegel and two Wagnerian excerpts. In addition there was the Liszt E-flat piano concerto, the soloist being Jesús Maria Sanromá.

SANROMA BRILLIANT SOLOIST

Sanromá gave a dazzling exhibition in the concerto; furthermore, he delved beneath the surface—infused melodic beauty and the glow of sentiment into the opening measures and the slow section. The *scherzo* was a model of lightness and speed.

He was aided by a plastic orchestra under Fiedler, who did wonders with a group that has little opportunity for rehearsal at this time of year. Fiedler exhibited the same vitality throughout the concert, which, on the whole, was the best testimonial of his capacity, of any of his appearances to date. In Till Eulenspiegel he was especially fortunate in his choice of *tempi*. A large audience was most enthusiastic throughout.

HARVARD GLEE CLUB AT POP CONCERT

Other recent highlights of the pops were the appearance of Carmela Ippolito on May 15, when she played two movements of the Mendelssohn violin concerto; Harvard night, the following evening, when the Harvard Glee Club sang beautifully under the direction of Dr. Archibald T. Davison; two appearances by Sanromá as soloist in Gershwin's Rhapsody in Blue, for which audiences are always to be found; and the singing of Adelie Alberts, soprano, on May 22. She was heard in Pace, pace, from Forza del Destino, as well as in an extra number.

DIVERSIFIED PROGRAMS OFFERED

Mr. Fiedler's programs are not restricted to light music, even when they are most popular. Here and there is always at least a sprinkling of such works as Dukas' Sorcerer's Apprentice, Debussy's Afternoon of a Faun and even Mossolov's Soviet Iron Foundry, to say nothing of liberal Wagnerian doses. And huge audiences continue to affirm his sound judgment of the average musical intelligence.

OTHER CONCERTS

The Glee Clubs of Bradford Junior College and Phillips Andover Academy, led respectively by Frederick Johnson and Carl F. Pratteicher, were heard at Jordan Hall on May 13, when a varied program included two numbers said never to have been sung previously in America—a motet, Cantate Dominio, by Buxtehude, and a Quo-dibet by Johann Sebastian Bach.

The Harvard Musical Club gave a concert in Paine Hall on May 17, in a program made up of original compositions by resident undergraduates and graduate students and more or less recently graduate alumni. A long list included both instrumental and choral music.

Perhaps the outstanding musical event here of the past fortnight but one at which, unfortunately, the present chronicler could not be present, was the madrigal drama of Vecchi, L'Amfiparnasso, performed by the Dessoff Choirs under the leadership of Margarete Dessoff, at Harvard on May 20. An engrossed audience filled the hall.

CHAMBER MUSIC GUILD

The Chamber Music Guild of Boston closed its second season on May 21, at the Felix Fox School of Piano. Having for its principal purpose the encouragement of chamber musical performances of classical as well as contemporary composers, the guild has presented this season seven distinctive programs. The last two, on April 23 and May 21, included the Brahms Horn Trio, the Sibelius sonatina (op. 80) for violin and piano, and works by three local composers—Joseph F. Wagner, Paul Allen, and Edward Burlingame Hill. The latter played his sonata for flute and piano with Georges Laurent, flutist.

JUVENILE CONSERVATORY

A recent program at the Juvenile Conservatory of Music included a sonata for flute and piano by Michel Blavet, eighteenth century composer, and two works by Boston composers—Leva Tokman's Petite Suite for violin and piano, and Eda Rapoport's quartet for piano, flute, violin and cello. On May 7 Sara Rice Fein, soprano, accompanied by Lillian Hirsh-Tratten, gave a program of folk and art songs.

NEW ENGLAND CONSERVATORY

Recent programs at the New England Conservatory of Music were given by Helena Yngve, contralto, and Florence Persson, soprano, assisted by Albert Erickson, pianist, and the Florentine Trio, on May 12; by candidates for the soloist's diploma, heard in a series of arias and movements from concertos, on May 16; by Aniceta Shea, soprano, on May 20, when she sang arias by Bellini, Mozart, and Pacini, as well as various songs; and by Gladys Heathcock, pianist, on May 23. Miss Heathcock played modern compositions by Ganz, Cassada and Hanson, and a representative selection from the older masters. M. S.

Miss Evans Installs Sigma Alpha Iota Unit

TERRE HAUTE, IND.—Gertrude Evans, national president of Sigma Alpha Iota, visited this city and on May 9 installed Iota Eta Chapter as an active city chapter of the fraternity. This is the only chapter in existence under this classification, as all the remaining sixty-four active are affiliated with conservatories, colleges or universities. Iota Eta Chapter was organized several years ago as alumnae chapter. The personnel has consisted of some of the city's prominent musicians; however, the membership was limited because its only means of expansion was to transfer to the local chapter the membership of girls who attended music conservatories and became affiliated with Sigma Alpha Iota there. Now that it is an active unit, Iota Eta Chapter will be able to acquire new members and expand.

Besides Miss Evans, Lissa Cox, Lenore Roberts, Irma Mae Steele, Beckie Lowry, Opal Larsh and Helen Paxton, all from Zeta Chapter (Jordan Conservatory, Indianapolis), were here to assist in pledging and initiating three new members, Mildred Woodworth, Henrietta Dies and Lillian Kincade, and two former patronesses of the chapter, Lucile Wilkinson and Elsa Silverstein. The present roster of Iota Eta Chapter holds: Frances Fuerstenberger, Rosemary Cook, Elvada Thompson, Mary Heaton Winn, Vivien Bard, Amelia Meyer, Lusyl Everhardt, Charlotte Leach, Lucy Batten, Bessie Meyer, Muriel Zaring, Helena Marlowe, Claudine Armstrong Kitch, Susanne Richardson, Lois Beasley Lewis, Alma Robertson, Elizabeth Miller, Mildred Woodworth, Henrietta Dies, Elizabeth Paine, Ruth Patten Kelly, Lillian Kincade, Daisy Robinson, Eva Tooley, Rebecca Varney, Lucile Wilkinson, Elsa Silverstein and Mary Margaret Beeson. Patronesses are: Shellie Allen, Gertrude Hazledine, Clara Paige, Clara Bloomfield, Gwendolyn Mewhinney, Anne Eisenlohr, Blanche Ulmer and Estelle Tune. M. M. B.

Mirovitch on Austro-American Faculty

Alfred Mirovitch is a member of the piano faculty of the Austro-American International Conservatory, Mondsee, Austria. He is also a faculty member of the Chicago Musical College, which he represents on the West Coast. Mr. Mirovitch, a native of Russia and a pupil of Annette Essipoff, wife of Leschetizky, has given concerts in Europe, Siberia, Java, China, India, the Philippines, South Africa and Australia. He came to America in 1920 and since then has played in almost every major city of this country in recital or with orchestra. He has been soloist with the orchestras of New York, Philadelphia, Boston, Detroit, Minneapolis and Los Angeles.

This year, two members of the master class which Mr. Mirovitch holds in California won the state and district contests of the National Federation of Music Clubs. These were Irma Olssen-Seffer and Sylvia Kaun. Dorothy Gorbovitzky, a member of the Mirovitch piano master class for the last two seasons, was soloist with the Los Angeles Philharmonic Orchestra this spring, playing the Saint-Saëns concerto.

Amalgamated Broadcasting Opening Set for June 5

The opening date of the Amalgamated Broadcasting System's new chain is tentatively set for June 5. It is understood that the parent Amalgamated network, comprising the threefold WMET combination in New York, WTNJ in Trenton, WPEN in Philadelphia, WDEL in Wilmington, WCBM in Baltimore and WOL in Washington, is to be on the air sixteen hours daily.

MR. HARRY KAUFMAN, *Pianist*

ACCOMPANIST - COACH

NINTH CONSECUTIVE YEAR
FACULTY MEMBER OF THE CURTIS INSTITUTE OF MUSIC

SUMMER CLASSES JUNE TO OCTOBER

STUDIOS: STEINWAY HALL, NEW YORK CITY
WESTPORT, CONNECTICUT

COACHING SINGERS, ACCOMPANISTS, TWO-PIANO LITERATURE

FOR INFORMATION ADDRESS: ADA LEWEZ, 1414 STEINWAY HALL, NEW YORK CITY

Two Events Conclude Quaker City Season

Salzedo-Lawrence Pupils in Recital—Saperton Gives Pianistic Concert

PHILADELPHIA.—Harp pupils of Carlos Salzedo and Lucile Lawrence at the Curtis Institute of Music, gave an interesting recital in Casimir Hall on May 23. Some were appearing for the first time, but all played with skill and ease, giving pleasure to the large audience.

Bessie Goodman opened the program with two selections—Le bon petit roi d'Yvetot (a French folk song, arranged by Grandjany), and Introspection by Salzedo. Ariel Perry played Sarabande (Couperin), Solfeggietto (K. P. E. Bach), and Gavotte by Gluck. Reinhardt Elster presented Chanson dans la nuit (Salzedo) and La Desirade also by Salzedo. Inez Bretely followed with Impromptu by Fauré. Mary Jane Mayhew played the Debussy Dances (Sacrée and Profane) with Mr. Salzedo at the piano. Marjorie Tyre closed the program with an excellent performance of Salzedo's Poetical Studies—Flight, Mirage, Idyllic Poem, Inquietude and Communion. The program was announced by another of Mr. Salzedo's pupils, Margret Brill.

DAVID SAPERTON IN FACULTY RECITAL

The seventh and final faculty concert of the ninth season of the Curtis Institute of Music was given on May 25 by David Saperton, pianist.

The program was largely a Godowsky one, as it held one Godowsky composition and Godowsky transcriptions of the Chopin Minute Waltz, seven or eight Chopin Etudes, and the Henselt etude If I Were a Bird. In addition to these Mr. Saperton played the long sonata in A, No. 2, op. 21, by Karol Szymanowski.

PREMIÈRE OF GODOWSKY WORK GIVEN

Godowsky's Passacaglia based on a theme from Schubert's Unfinished Symphony, was in the form of forty-four variations—cadenza and fugue—receiving its first performance in the United States at this time. All of the Godowsky arrangements of the Chopin and Henselt numbers were performed for the first time in Philadelphia. They were all replete with colossal technical difficulties, which were easily surmounted by Mr. Saperton. In spite of the heat and the heavy demands of the program, the soloist played with the utmost ease and facility. He was cordially received. M. C. C.

Maier Pupil Wins Award

ANN ARBOR, MICH.—Dalies Frantz, pianist, an alumnus of the School of Music of the University of Michigan and a student of Guy Maier, has been awarded the Schubert Memorial Association award combined with the National Federation of Music Clubs Young Artists prize. These consist of $1,000 in cash, a solo appearance with a major symphony orchestra in New York, and recitals in many cities next season.

Mr. Frantz came from Denver, Colo., to the University School of Music where he studied with Guy Maier. After graduation and short periods of study abroad with Artur Schnabel and Vladimir Horowitz, he returned to America to continue his work with Mr. Maier. He has appeared three times with the Detroit Symphony Orchestra, the last occasion being at the Choral Union series in Ann Arbor. His New York debut took place last October under the auspices of the Naumburg Foundation. For this appearance he was the unanimous choice of the judges from among more than 170 applicants.

Before competing in the finals for the Woman's Federation and Schubert Memorial award, Frantz won the Michigan state and the regional contests (Michigan, Indiana and Ohio). The judges included Messrs. Stock, Ormandy, Spalding, Schelling and Ganz.

Aborn's Gilbert and Sullivan Season Continues

The tuneful score and lively lyrics of Gilbert and Sullivan's Patience found skillful and vivacious mounting at the St. James Theatre, New York, where Milton Aborn, high priest of the two deities of light opera, has established himself as revivalist. The cast of Patience, which opened on May 22, is a happily chosen assortment of performers adept in the vocal and theatrical aspects of their parts. Vivian Hart is in the title role. Frank Moulan takes the character of the Fleshly Poet and the others are Allen Waterous, Bert Melrose, Dean Dickens, Frances Moore, Mary Rodes and Vera Ross. The audience displayed its usual devotion to the sprightly work, and recalls were innumerable.

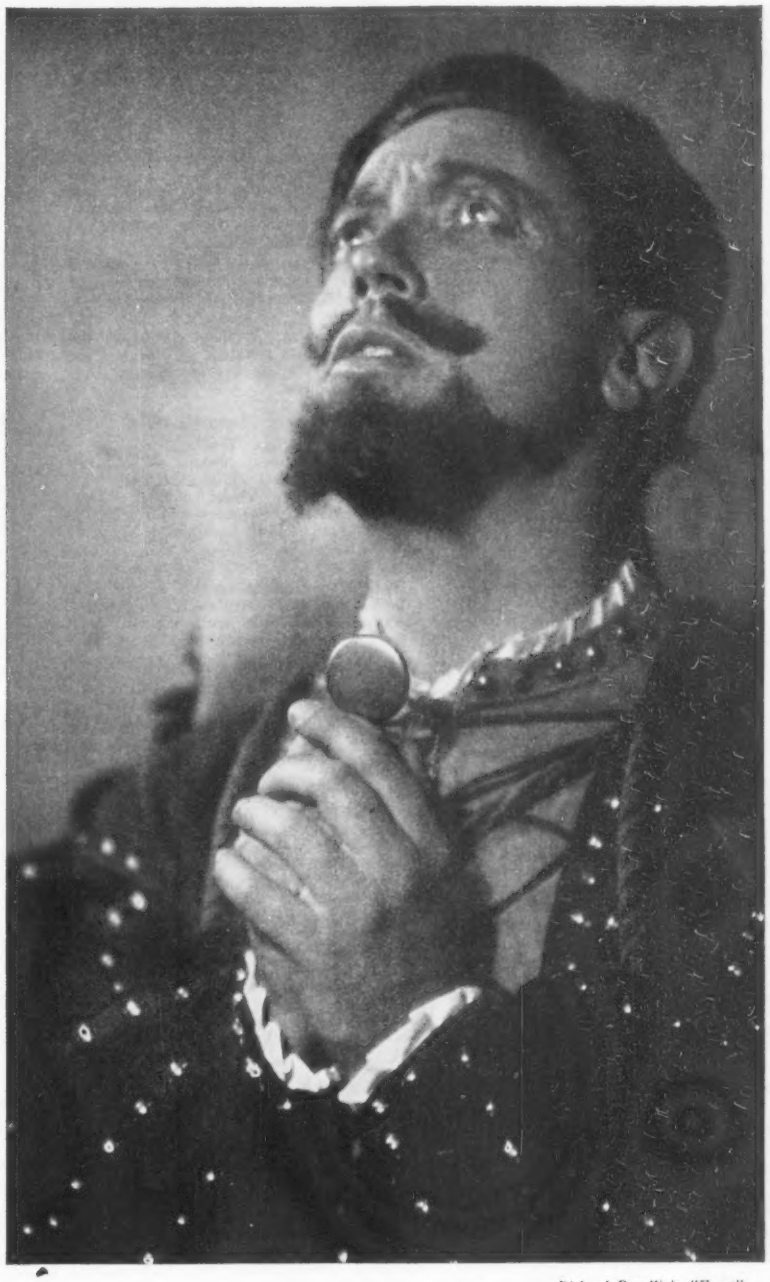
A feature of the opening night was the presentation to Mr. Aborn (by Frank Gilmore of the Actors' Equity) of a wreath commemorating his services to the theatre. M. L. S.

RICHARD BONELLI

American Baritone

METROPOLITAN OPERA COMPANY

(Re-engaged for Season 1933-34)



—Richard Bonelli in "Faust"—

AFTER six seasons as leading baritone of the Chicago Civic Opera Company Bonelli made his début at the Metropolitan Opera House on December 1, 1932, as the elder Germont in "Traviata."

HEADLINES the next morning blazed his triumph. "Ovation to Bonelli —Glamorous Performance — Unqualified Popular Success" *(New York Times)* "Bonelli Scores Heavily—Recalled Again and Again" *(New York Evening Post)* "Cheer Bonelli Wildly in New York" *(Associated Press Dispatch)*

IN rapid succession Bonelli was featured thereafter in such operas as "Rigoletto," "Barber of Seville," "Pagliacci," "Aïda," "Bohême," "Love of Three Kings," "Lucia di Lammermoor," "Faust," etc., each time intrenching himself more firmly in the hearts of America's most critical opera public.

BONELLI opens his 1933-34 season as the star of the Worcester Festival, singing in the Verdi Requiem on October 2 and in "Elijah" on October 3.

FOLLOWING his extraordinary successes last autumn with the San Francisco Opera Company, Bonelli has been re-engaged for its 1933 season in November.

LATE BULLETIN!!! Bonelli has just accepted an invitation to play the lead in Robert Edmond Jones' all-star production of the light opera classic, " The Merry Widow," opening August 4 at the Central City Opera House, Central City, Colorado.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM, INC.

113 West 57th St., New York City

Toledo Throng Hears the Brahms Requiem

Chorus of 250 Sings Work Assisted by Local Soloists—Museum Concerts Concluded

TOLEDO, O.—Presentation of the Brahms Requiem by the Toledo Choral society on the 100th birthday anniversary of the composer was the outstanding musical event for May. The work was given in its entirety by the chorus of 250 voices under the capable direction of Mary Willing Megley, conductor, at the Toledo Museum of Art. Soloists were Ida Frances Best, soprano, and Lloyd Benton Witte. Two-piano accompaniment was supplied by Ethel Kimbell Arndt, Zula Burkholder Moorhead and William Hosler Rhoades

Attendance records were broken on this occasion; 2,310 persons heard the work which was given a splendid performance by all participants.

Officers of the Toledo Choral society elected at the annual meeting are as follows: Francis Moore, president; Mrs. Irving Reynolds, vice president; Edna Hollopeter, recording secretary; Marie Garwood, corresponding secretary; John W. Ehni, Jr., financial secretary; William G. Wandel, treasurer; Roselyn Smith, librarian, and Mary Willing Megley, conductor.

FINAL CONCERTS AT MUSEUM

The University of Toledo orchestra (conducted by Walter Willihnganz) appeared in the last Sunday afternoon concert at the museum. The last in the season's series of evening music appreciation recitals was given at the museum by Madam Corinne Rider-Reed, soprano, and the Reed Ensemble, Lynnel Reed and Cecile Vashaw, violins; Mathilde Burns, viola; Emily Rairdon, 'cello, and Marana Baker, piano.

Epsilon chaper of Mu Phi Epsilon and the Euterpean club gave their annual formal concert last month in the Museum of Art hemicycle. The Mu Phi Epsilon program was given by Norma Schelling Emmert, contralto; Rhea Dun, coloratura soprano; Florence Fisher, violinist, and Mary Huggins Van Doren, pianist. Mrs. Milton Sherman, soprano; LaVon Carey Greiner, soprano; C. Avril Finch, pianist; Mrs. Donald Melhorn, violinist, accompanied by a string ensemble directed by Mlle. Charlotte Ruegger and Charlotte Wilson and Esther Geary Hungerford, two-piano artists, were featured on the Euterpean club program.

Mu Delta Chi, musical club, presented a three part program under the direction of Lois Marcia Moore at Washington Community house.

Col. Jason M. Walling addressed the Monday Musicale on Military Music at the May meeting. A musical program was offered by members.

ASSOCIATION ELECTS OFFICERS

The Toledo Piano Teachers' association elected the following officers at its May meeting: Mary Willing Megley, president; Mrs. Walter P. Rideout, vice president; Clara Loudenslager, secretary; Elmer W. Gertz, treasurer; Ruth L. Brand, ticket manager; Eunice E. Long, historian; C. L. Schnitker and C. L. Jaynes, directors.

Blake-More Godwin, director of the Museum of Art, and Clarence R. Ball, music supervisor of Toledo high schools, were elected to honorary membership. F. J.

Gallo Ends Spring Tour in Canada

Fortune Gallo, head of the San Carlo Grand Opera Company which recently fulfilled a week's engagement in both Montreal and Quebec, says that "grand opera defies depression. A concrete proof of this," continued the impresario, "is that the box office receipts in Montreal broke all records of recent years for grand opera seasons." Mr. Gallo presented as guest artists Leon Rothier and Thalia Sabanieeva of the Metropolitan Opera Company, Claudio Frigerio, for the past two seasons a Metropolitan baritone, and, among his own artists, Hizi Koyke, Bianca Saroya, Sofia Charlebois, Dorothy Chapman, Stella De Mette and Bernice Schalker, Dimitri Onofrei, Aroldo Lindi, Romeo Jobin (from the Opera Comique of Paris), Mario Valle, Sigurd Nilssen and Natalie Cervi. Carlo Peroni was the musical director. The repertoire was of French and Italian operas.

Engagements for Virginia and Mary Drane

Virginia and Mary Drane, who offer programs of violin duos, are natives of New Orleans, and studied music at the Busch Conservatory in Chicago under Ottokar Sevcik, the Horner Conservatory in Kansas City, and the Chautauqua Summer School, where both held scholarships from the Juilliard Foundation.

Recent engagements of these two artists during 1932-33 include appearances before the Woman's Club, Rutherford, N. J.; Madrigal Society, Yonkers, N. Y.; Community House, Junior League, Montclair, N. J.; Newman House, Columbia University; Riverside Church, New York; Morning Choral Society, Brooklyn, N. Y.; New York recitals at Deb's Memorial Auditorium and at The Barbizon; program before the Chaminade Club, Yonkers, N. Y.; a reengagement at the Riverside Church; as soloists with the New York University Orchestra; before the Chiropean Club, Hotel Biltmore; the Horace Mann School and the Eclectic Club, Waldorf-Astoria, New York; for the New Jersey Federation of Women's Clubs convention, Atlantic City, N. J.; the Methodist Episcopal Church, Orange, N. J.; the Oriental-American Society, International House, and the Kiwanis Club, Hotel McAlpin, New York; three appearances as soloists with the Toscanini Fund Orchestra for Hunter College, City College and Columbia University; and a reengagement before the Kiwanis Club, Hotel New Yorker. They have played over both the Columbia and NBC networks, as well as with the Bamberger Little Symphony over WOR. They are members of Sigma Alpha Iota.

ZLATKO BALOKOVIĆ

Australasia calls "Balokovic Genius."
—*Sydney Sun, Dec. 7, 1931.*

TOURING EUROPE DURING SEASON 1932-33

Representative Geo. A. Backhaus
32 Köthenerstrasse, Berlin, W., Germany

American Representative
130 W. 57th St., New York Circle 7-1115

Mu Phi Epsilon Notes

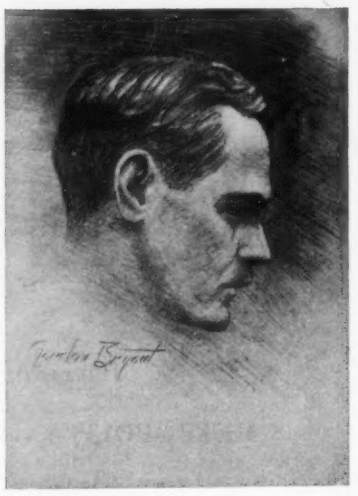
The last tea and musicale of the season was given by Tau Alpha Chapter in the Mu Phi Epsilon national club rooms, New York, May 14. The program was given by Ruth Oswald Haines, soprano, Hazel Griggs, pianist, and Marie De Kyzer and Lucile Millard, who offered vocal duets. Marie Tureman, president of Mu Delta Chapter, Kansas City, Mo., was guest of honor.

The annual business meeting of Tau Alpha chapter was held at the home of the president, Mrs. John Ross, in Bronxville, N. Y., May 20. Mrs. Ross was reëlected for the coming season and other officers installed were: Vice-president, Mrs. Frank Pearcy; treasurer, Helena Redford; recording secretary, Ruth Oswald Haines; corresponding secretary, Mary Browning; historian, Ann Bender; chaplain, Camille Pileher; chorister, Hazel Griggs. Following a luncheon, the chapter had as its guest Henriette Weber, who gave a talk on Das Rheingold.

Guilmant School Commencement

The commencement exercises of the Guilmant Organ School (Dr. William C. Carl director) are to be held at the First Presbyterian Church, New York, on June 6. Dr. Carl announces that a program is to be played by the graduates and that Dan Gridley, tenor, will appear as soloist. No tickets are required for admission.

GIVES SUMMER COURSE



WALTER GOLDE

will teach at his New York studio this summer until August 15. A number of applicants for the study of voice production style and interpretation have arranged for a six weeks' course of intensive work.

Sokoloff Outlines His Orchestral Plans

Kernochan Host at Reception for Conductor, Who Announces Project for Subscribers' Comments on New Music

A large gathering of musicians and music-lovers, assembled in the studio of Marshall Kernochan, Steinway Hall, New York, on May 26, heard an informal talk by Nikolai Sokoloff in which he explained his plans for the New York Orchestra, whose conductor he is. Miss Reader joined with Mr. Kernochan in presenting Mr. Sokoloff in this address.

The project as outlined is an excellent one, from both the artistic and practical angle. The orchestra proposes to depend entirely upon subscribers for support, with no guarantors or endowments. Prices will be within reach of many who cannot afford to pay the usual price for symphony concerts, and Mr. Sokoloff intends to invite subscribers to take an interest in the music selected for the programs, to make their suggestions and express their opinions, just as if they were guarantors. A certain number would be privileged to listen to the first hearing and discussion of a new score, and, later on, to be present at a rehearsal. The conductor would in no way be bound to abide by the decision of his listeners, but would welcome their comments and perhaps be influenced by them. Thus, he believes, the audience would feel in closer touch with the orchestra and the conductor be freed from financial leading strings. Mr. Sokoloff is enrolling a number of supporters who are to have the name Friends of the New York Orchestra. These become subscribers for the series which the orchestra will give in New York next season and also are to interest four more people in the project.

SUMMER CONCERTS PLANNED

The New York Orchestra is giving a series of summer concerts at Mr. Sokoloff's home in Fairfield County, Conn. The audiences have already been assured by a method similar to that which is proposed for New York next winter. This idea was an outgrowth of a course of chamber music programs which were given at the Sokoloff home last summer. Their success was such that Mr. Sokoloff came to believe that the plan would work as well on a larger scale. "The need is obvious," he declared, "for a first-class orchestra which would give concerts of the best music at prices within the public's reach." There is also need for an organization which would fulfill out-of-town engagements at a reasonable fee. The personnel of the New York Orchestra includes many former members of the New York Symphony and New York Philharmonic bodies. All are experienced players, and, under Mr. Sokoloff's guidance, they are spending the summer acquiring a thoroughly rehearsed repertoire of unusual scope and extent. M. L. S.

Music Season Opens in Australia

Three Continental Artists Play Series of Recitals

SYDNEY.—Jascha Spivakovsky, Russian pianist, his brother, Tossy Spivakovsky, violinist, and Edmund Kurtz, cellist, under the direction of W. M. Mandewille, of Celebrity Concerts Ltd. are touring Australia and New Zealand. They were received by the Lord Mayor at the Town Hall prior to opening their Sydney season. The three artists gave the large audiences at each recital fine programs of ensemble and solos. Mr. Kurtz' artistry has left a deep impression. Tossy Spivakovsky, who at the age of eighteen years was solo violinist of the Berlin Philharmonic Orchestra, gave a beautiful interpretation of Mendelssohn's concerto in E minor. Jascha Spivakovsky, who has visited Sydney previously, was recalled repeatedly for his technical skill both as soloist and accompanist. Their programs included Schubert's trio in B flat major, Tschaikowsky's variations on a rococo theme, Haydn's concerto in D major, the Handel-Halvorsen passacaglia, and the Kreutzer Sonata of Beethoven. The Town Hall was filled with a large and enthusiastic audience at each recital.

MUSICAL ASSOCIATION CONFERENCE

The annual conference of the Musical Association of New South Wales was held at Paling's Concert Hall. An address of welcome was given by the President Lindley Evans. The morning sessions were devoted to lectures and discussions on the trend of modern music in piano, violin, chamber and orchestral music. Artists lecturing were Frank Hutchens, Cyril Monk, Moore McMahon, Lindley Evans. The Conference At Home was held at Farmer's Blaxland Galleries. The guests of honor were Jascha Spivakovsky and Tossy Spivakovsky and Edmund Kurtz.

John Brownlee, touring New Zealand, has extended his stay to twelve weeks. In Dunedin he sang in Elijah and The Creation, and appeared with his accompanist, Raymond Lambert, as soloist at Wellington with the symphony orchestra.

Dr. Arundel Orchard, director of the State Conservatorium, opened the concert season by presenting a special Wagner evening to commemorate the fiftieth anniversary of the death of Richard Wagner. The performance was so popular that every seat was occupied.

Frank Hutchens and Lindley Evans of the State Conservatorium gave an artistic two-piano recital. Their interpretation of Brahms' variations on a Theme by Haydn and Bach's overture from the twenty-eighth Cantata was outstanding. They were recalled by an enthusiastic audience after each group.

BRAHMS CENTENARY FESTIVAL

To celebrate Brahms' centenary festival, the Conservatorium orchestra under the baton of Dr. Orchard gave a representative program of his compositions and the first local performance of his songs for women's voices with accompaniment for two horns and harp.

Major W. T. Condor, Tasmanian born managing director of the Broadcasting Company of Australia, has been appointed general manager for the Australian Broadcasting Commission. This vacancy has occurred through the death of the late H. T. Williams.

In the presence of the Governor and Lady Game, and the Lord and Lady Mayoress, a musicale was arranged by the music circle at the Sydney Lyceum Club to say farewell to their honorary president, Miss Crowdy, O.B.E. The guest of honor, returning to England, was presented by the president of the circle, Elizabeth Plummer, with a folio containing the autographed compositions of Dr. Orchard, Alfred Hill, Frank Hutchens, Lindley Evans, Varney Monk, Esther Kahn and Mirrie Solomon. Australian compositions were a feature of the program. Artists contributing were Cyril Monk, Frank Hutchens, George White, Cedric Ashton and Phillipa Alston. The reception room was crowded; the guests, included the director of the Conservatorium, Dr. Orchard; Lindley Evans, president of the Musical Association of New South Wales; Rolland Foster; Brigadier General and Mrs. Herring; and Sir Robert and Lady Walder.

ELIZABETH PLUMMER.

The New York School of Vocal Art to Hold Operetta Class

The New York School of Vocal Art, New York, announces a junior operetta class. The course embraces solo training, class vocal lessons, chorus lessons and ensemble lessons, the last consisting of the preparation for the operettas which the school plans to broadcast over WOR. The first broadcast will offer Pandora by C. E. La Massena, with the composer directing the performance. It is further planned to give a stage presentation next season of the work which proves the most popular.

Evelyn Brandt to Enlarge Activities

Evelyn Brandt will continue her series of musicales at the Essex House, New York, next season. She is also to act as personal representative for a number of artists. Miss Brandt also plans to present opera in various cities of the country, the principals for these performances to be experienced and prominent artists, but the chorus to be recruited from local talent.

THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, Director

Faculty for the school year, 1933-34

VOICE
Emilio de Gogorza
Harriet van Emden

PIANOFORTE
Josef Hofmann
David Saperton
Isabelle Vengerova
Abram Chasins

VIOLIN
Efrem Zimbalist
Léa Luboshutz

VIOLA
and
CHAMBER MUSIC
Dr. Louis Bailly

VIOLONCELLO
Felix Salmond

ACCOMPANYING and
TWO PIANO LITERATURE
Harry Kaufman

OPERA
Fritz Reiner, Conductor
Wilhelm von Wymetal, Jr.
Stage Director

HARP
Carlos Salzedo

LANGUAGES
English
Mary B. Wesner
French, Spanish and Italian
Placido de Montoliu
German
Mary Shumway
Martha Turk

Opera and Vocal Coaches
Sylvan Levin
Max Pons
Boris Goldovsky

ORCHESTRA
and
CONDUCTING
Fritz Reiner

STRING CLASSES
Alexander Hilsberg

BRASS and WIND ENSEMBLE
Marcel Tabuteau

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

John Charles Thomas Gives Magnificent Chicago Recital

People's Symphony Orchestra Concert Has Assisting Soloists—Reuter Plays Brilliant Brahms Program—Chicago Bach Chorus Heard

CHICAGO.—The outstanding concerts and recitals of the week included the appearance of the popular American baritone, John Charles Thomas, who held forth at the Auditorium Theatre, on May 21; the People's Symphony Orchestra, P. Marinus Paulsen, conductor, at the Studebaker, on the same day; Rudolph Reuter and Daniel Saidenberg, in joint recital, at Kimball Hall, on May 22, the Chicago Bach Chorus, Edwin Stanley Seder, conductor, at Orchestra Hall, on May 23, and the All-Chicago High School Orchestra concert, at Orchestra Hall, on May 25.

Many other events took place during the week, among which were recitals by Loretta Liedell, soprano, and Marcia Sandahl, contralto, at Curtiss Hall; Mary Gussin, violinist, at Chicago Woman's Club, both on May 21; Hilda Eisenberg, soprano, and Leonard Sorkin, violinist, jointly, at Kimball Hall, on May 23; Grace Cornell and Kurt Graff, in dance program, at the Chicago Woman's Club, May 23.

JOHN CHARLES THOMAS SINGS

There is no more satisfying singer before the public today than the American baritone, John Charles Thomas. Heard anew at the Auditorium in a concert for the benefit of the Italian Woman's Club charity fund, sponsored by the Italian consulate general, he sang with that mastery which has won him the approval of the public wherever he has appeared. He knows how to build a program and contrary to his colleagues of the operatic stage, arias from grand operas are seldom inscribed on his list of songs. One goes to a song recital to hear Lieder, chansons and songs and Thomas' adherence to that rule deserves comment. He sang each number superbly. He was ably assisted by Edwin McArthur, pianist and accompanist.

PEOPLE'S SYMPHONY ORCHESTRA

That Harry Zelzer understands the Chicago public was demonstrated again on May 21 when the large Studebaker Theatre was practically filled to hear the People's Symphony Orchestra and a group of soloists in an operatic concert. The People's Symphony Orchestra is doing good work under Conductor Paulsen, and the accompaniments given the singers by the orchestra left little to be desired.

Geraldine Gore, a young colored pianist, created much excitement after her performance of the Liszt Hungarian Fantasy. Well deserved was the ovation tendered this young girl as she is an extraordinary pianist. We have heard the Hungarian Fantasy played many times this season by noted pianists, yet Miss Gore brought out new ideas. Her technic is so impeccable that Miss Gore is one young pianist who should offer a recital of her own. She is an artist student of Esther Harris, who has brought out so many exceptionally equipped young pianists.

Lola Fletcher sang the aria Pleurez mes yeux from Massenet's Le Cid excellently. Wimfred Goodman showed a powerful soprano voice in Pace, pace Mio Dio. Leroy Hamp is a promising young tenor, who with further study should make a name for himself. He sang the Prize Song from Wagner's Meistersinger with good intonation and authority. Due to other duties we could not hear Berte Long contralto; Jascha Pavlowsky, baritone, nor Paula Schlueter, soprano. We came back, however, to hear the first performance of Arthur Dunham's Summer Interlude overture, which was conducted by the composer.

Dunham, who at one time was very much in the limelight, has contented himself with

GERALDINE GORE,
pianist, heard as soloist with the Chicago People's Symphony Orchestra.

his organ work in recent years. This is regrettable as he has much to offer to the public as composer as well as conductor. His new work is original; not too orthodox to be called old fashioned and not too modern to be called bizarre. He blends the ideas of today with the good form of yesterday. Both composition and composer met with the approval of the audience.

So pleased was Manager Zelzer with the financial returns of this concert that he has announced other programs to take place during the summer. The next one will be given on June 11, at the Studebaker Theatre.

RUDOLPH REUTER GIVES BRAHMS PROGRAM

Without any exaggeration nor a desire to boost Chicago artists unduly it may be stated that Rudolph Reuter is one of the best Brahms interpreters of the day. This is a strong statement, but after hearing the popular pianist's interpretation of the rhapsody, opus 79; intermezzo, opus 116; Capriccio, opus 76, Romance, opus 118, and intermezzo, opus 119, all those who were present on May 22 must be of like opinion, especially since the audience was made up principally of local pianists and students. On this occasion Reuter surpassed any of his previous efforts. Even for one who is not a great Brahms devotee, his playing was exhilarating. It is such recitals as this that sustain Chicago's reputation as a leading musical centre.

CHICAGO BACH CHORUS

The spring concert of the Chicago Bach Chorus, under the direction of Edwin Stanley Seder, at Orchestra Hall, on May 23, was heard by one of the largest audiences of the season. The chorus was heard in chorales, cantatas and motets by Bach. It was a nice tribute paid to the memory of Dr. J. Fred Wolle, pioneer of the Bach movement in America, that the cantata, Liebster Gott, wann werd ich Sterben was sung.

The choir has been well trained and Mr. Seder revealed himself as fine a pianist as a director in playing the E major sonata with Michel Wilkomirski, violinist.

If the choir was highly successful in its singing, praise too is due the soloists, outstanding among whom was Else Harthan Arendt, soprano. She sang with that authority and nobility of tone to which she has accustomed her hearers in the past. To her probably more than to any one else is due the success of the Bach Chorus, for she was the foundress and former conductor. The other soloists were recruited from among local singers, including Philippine Hennig Rohrman and Lillian Knowles, contraltos; and Edwin Kemp, tenor.

CONTEST WINNERS IN RECITAL

Hilda Eisenberg, soprano, and Leonard Sorkin, violinist, winners of the Society of American Musicians contest, were heard in the awarded recital, at Kimball Hall, on May 23. They have been well trained and with further study should take their places among young professionals of this city.

MARY GUSSIN IN BENEFIT CONCERT

Mary Gussin was presented by the Sigma Alpha Phi sorority at Zeisler Hall in the Chicago Woman's Club on May 21. The proceeds were for the benefit of the scholarship fund and it may be said that the Beta chapter of the sorority, under whose auspices the recital was given, has discovered a worthy talent. We have heard several musicians this season sponsored by the sorority and they all gave excellent performances, though Miss Gussin, who won the Sigma Alpha Phi scholarship for 1933, must be considered professional. Heard in the Vitali Chaconne she was an apt exponent of the classics. Later she contributed lighter numbers which also deserve favorable comment.

ILLINOIS FEDERATION ENTERTAINS DELEGATES

Delegates and officers of the National Federation of Music Clubs, in Chicago for the day *en route* to Minneapolis for the national convention, were entertained by the Illinois Federation on May 20. The gala program included a pre-view of the Century of Progress exposition, luncheon in the Administration Building dining room and a banquet at the Stevens Hotel.

The program at the banquet was in charge of Dr. Frank Laird Waller, who gave the guests a musical treat. Cara Verson's illuminating playing of a group of Spanish moderns was enthusiastically applauded and she was compelled to give an extra number. Roger S. Hille, a tenor with an unusually powerful and brilliant voice, won instant success. Sam Thaviu, a former Federation prize winner, effectively presented a group of violin numbers. The Y. M. C. A. Hotel Chorus (Jacques Homier, conductor) brought the program to a brilliant close.

Glenn Dillard Gunn and John Tasker Howard spoke on American music and musicians, and Dr. Allen Albert for the Century of Progress.

CHILDREN CONTEST WINNERS HEARD

Winners of the children's contest of the Society of American Musicians were presented in recital under the direction of Bertha Ott, at Kimball Hall, on May 19. These included six young musicians between the ages of eleven and fourteen, and they effectively displayed their talents. Israel Baker played the Vitali Chaconne with brilliance and technical excellence. He is a worthy exponent of Adolph Pick's efficient training. Betty Jane Hines gave a fine performance of piano numbers by Beethoven, Liszt, Ibert and Toch. Vasili Charkovsky, Leonid Hambro and Charlotte Heitman, pianists, and Lewis Dvonch, likewise gave fine account of their programmed numbers.

DEPAUL SCHOOL OF MUSIC PRESENTS PIANIST

De Paul University school of music presented Frances Grace O'Brien, pianist, in recital, at De Paul Little Theatre, on May 21. The Beethoven sonata opus 109, a group of Chopin, numbers by Ibert, Debussy, Becker, d'Albert and Liszt were played in such convincing manner by this young pianist as to submit proofs of individual gifts as well as of thorough and conscientious training. She was assisted at the second piano by Arthur C. Becker, dean of De Paul School of Music.

ELSE HARTHAN ARENDT STUDENTS IN DEBUT RECITAL

Two young artists who have been taught the art of beautiful singing by Else Harthan Arendt were heard in a joint debut recital at Curtiss Hall, on May 21. Loretta Liedell, soprano, and Marcia Sandahl, contralto, were the debutantes whose praiseworthy efforts were justly rewarded by an enthusiastic audience. Miss Liedell sang with fine regard for nuance and understanding. Miss Sandahl also did creditable work and showed the result of the conscientious training received under her able teacher. A pardonable nervousness marred the work of both young singers at the beginning of the program, but they redeemed themselves later.

LOUISE ST. JOHN WESTERVELT PRESENTS PUPILS

Louise St. John Westervelt presented her pupils in song recital at the Columbia School of Music Recital Hall, on May 31. Studeats in all stages of development appeared in a well chosen program.

AMERICAN CONSERVATORY NOTES

Piano students of Earl Blair, violin students of Scott Willits, and the string orchestra under the direction of Mr. Willits, were heard in the regular Saturday afternoon recital in Kimball Hall, May 27.

Helen Schaper, piano pupil of Irwin Fischer, won first prize (a silver medal) in the piano contest sponsored by the Walter League, Valparaiso, Ind., April 30.

Ruth Secord, soprano, from the Charles La Berge studio, sang a group of solos at the annual luncheon of the Ladies Auxiliary, Illinois Commandery, Belmont Hotel, May 16. Vera Borchert was the accompanist.

Grace Hassel, Frances Karagianes and Constance Shay, students of the dramatic art department, and piano pupils of Pearl Appel, presented a program, Moments of Music and Drama, May 26.

Robert Pool, baritone, from the Carl Songers studio, was awarded first place in the recent state high school contest for singers held at the Illinois State University, Urbana.

Leonard Sorkin, violinist, student of Mischa Mischakoff of the faculty and winner in the Society of American Musicians violin contest, was presented in recital in Kimball Hall, May 23.

Harold Reever, of the piano faculty, and Howard Silberer, student of Rudolph Reuter, Lucille Turner, pupil of Herbert Butler; Genevieve Anderson, from the Heniot Levy studio, were among the artists heard in the annual spring music festival, North Park College, Chicago, May 24, 25 and 26.

Students from the public school music department presented the Saturday afternoon program of June 3 in Kimball Hall.

Dramatic art pupils and the Junior Ensemble, directed by Kenneth Fiske, appeared in a program in the Little Theater on the Enchanted Island, Century of Progress, May 27.

Lucille Daube, pianist, student of Esther Hirschberg and Jeanne Blanke, soprano, pupil of Hulda Blanke, gave a joint recital May 24.

Crawford Keigwin presented his class in a piano recital, American Conservatory Recital Hall, May 23.

John McMahill, Jr., actor and teacher of dramatic art, formerly with the conservatory, has returned for the summer master school after a season of playing and directing in New York City.

Beta Chapter of Sigma Alpha Phi presented Mary Gussin, violinist and pupil of Stella Roberts, in a recital for the benefit of the sorority scholarship fund, at the Chicago Woman's Club, May 21.—RENE DEVRIES.

Columbia School of Music at Chicago and Watervale, Mich.

Two summer sessions of six weeks each will be held by the Columbia School of Music of Chicago, beginning June 19 and finishing September 9. The first session will be given in Chicago, from June 19 to July 29, and the second at Watervale, Mich., from July 31 to September 9.

Columbia School, a fully accredited school of music, offers courses leading to the degree of Bachelor of School Music. All branches of music will be taught during the summer courses including, besides the regular piano, voice, violin and public school music courses, classes and private instruction in orchestra conducting, choral conducting, applied music and a bandmaster's course.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

PALMER CHRISTIAN
ORGANIST — UNIVERSITY OF MICHIGAN
Address: University School of Music, Ann Arbor, Mich.

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor — Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDWARD COLLINS
Pianist—Composer—Conductor
64 East Van Buren St., Chicago, Ill.

Buy From Your Local Dealer

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Double Bill Sung by Puccini Opera Company

Cavalleria Rusticana and Pagliacci were presented by the Puccini Educational Grand Opera Company (Philip F. Ienni, general director) in the auditorium of the City College of New York on May 23. The performances were conducted by Fulgenzio Guerreri. In Cavalleria, Alma Michelini as Santuzza was the recipient of especial applause for her impersonation, which revealed a voice of full and sympathetic timbre and intelligent acting. Charles Haywood, recently heard in productions of the Juilliard School Opera Company, was most successful as Turiddu in the scene of his farewell to his mother, when his fervent singing and acting won him an ovation. Luigi Dalle Molle, a veteran heard in many Italian opera series in New York, was especially in the picture and sang with sonority and dignity as Alfio. Helen Webber gave to the part of Lola a becoming archness, and Mildred Anderson was effective as Lucia.

In Pagliacci, Joseph Royer, who has been widely heard with the San Carlo and other touring organizations, gave especial artistry to his singing of the Prologue. Elvira Helal, a newcomer, revealed a voice of excellent quality and acting ability as Nedda. Enzo Serafini's Canio, though somewhat overacted, also had its moments of tragic appeal and dramatic force. Lodovico Oliviero, recently of the Chicago Civic Opera, showed the expected finesse in Beppe's role, while Ettore De Lara, who is familiar to radio listeners, as Silvio showed possession of a voice of breadth and good quality. A small chorus sang with accuracy and vigor.

R. K.

Music-Drama-Dance Club Holds Musicale

Julia Seargeant Chase Decker (founder-president of the Music-Drama-Dance Club) introduced the following guests of honor at the May 27 musicale, Hotel McAlpin, New York: Rosalie Heller Klein, Pauline Winslow, Lieutenant Dunn, U. S. Aviation Cadets, Mmes. Frank M. Tench and Robins A. Law. Harriet Barkley-Riesberg sang Un bel di, adding Julia's Garden (Rogers). Charles Cosmo Cosentino, tenor, won instant attention by singing Una Furtiva Lagrima with fervor, heightening this effect in songs by Ghee and Miss Winslow, who graciously played the accompaniment to her song, Only One Hour. Prolonged applause brought another Winslow song. Luther Sander, violinist, made a hit in his performance of Stoeving's At the Fountain, and Tambourin Chinois (Kreisler) adding an encore.

F. W. R.

Organists Give Festival Services

The American Guild of Organists gave a choir festival in Madison Avenue Presbyterian Church, New York, May 24, four church choirs uniting in singing works by foreign and American composers. Bassett Hough, Morris Watkins, Seth Bingham and Charles H. Doersam were the organists, and the offering was devoted to unemployment relief. May 25, a festival service was given at St. Bartholomew's P. E. Church, New York. The organists were Messrs. Dunkel, De Tar, H. W. Friedell, F. H. Scherer. Mrs. Beach's Cantate Domino was featured among the choral works.

Edward Johnson Ends Canadian Tour

Edward Johnson has returned to New York from a Canadian tour, his last concert of the season being in London, Ont., May 11. Mr. Johnson sails for Europe shortly, to return to the United States for an early concert tour during the months of September to December in this country and Canada. He rejoins the Metropolitan Opera Company in New York when it opens in December, to remain with the organization until its closing in the spring of 1934. Next season will be the tenor's twelfth with the Metropolitan.

Juilliard Summer Course in Accompanying

The Juilliard Summer School of Music, New York, has added to its curriculum a course in accompanying under the direction of Joseph Bonime. This course covers the practical technical requirements of the accompanist, the study of problems in accompanying all types of vocal and instrumental literature and treatment of orchestral accompaniments condensed for piano, and includes actual analysis of prepared assignments performed with the assistance of solo artists.

Vreeland and Leslie to Sing at Robin Hood Dell

Jeannette Vreeland, soprano, and Grace Leslie, contralto, have been engaged for two performances of the Beethoven ninth symphony by the Philadelphia Orchestra at Robin Hood Dell, July 19 and 20.

COLUMBIA SCHOOL of MUSIC

SUMMER SCHOOL

FULLY ACCREDITED

ORCHESTRA CONDUCTING . . . BANDMASTER'S COURSE
. . . PUBLIC SCHOOL MUSIC . . . CHORAL CONDUCTING . . .
APPLIED MUSIC—PIANO, VOICE, VIOLIN, BRASS,
WOOD WIND

Courses Leading to Degree Bachelor of School Music — Eminent Faculty of Teachers and Artists

CHICAGO

The City of Culture — The Music Center of America — The City Magnificent With Its Many Alluring Recreations

BEAUTIFUL PARKS
INCOMPARABLE DRIVES
BOATING
BATHING
GOLF
INTERESTING PUBLIC BUILDINGS
ART INSTITUTE
INNUMERABLE MUSICAL EVENTS

"A CENTURY OF PROGRESS"

SIX WEEKS IN CHICAGO *"The City of Culture"* JUNE 19 TO JULY 29

SUMMER SCHOOL CAMP

(FULLY ACCREDITED)

WATERVALE, MICHIGAN

SIX WEEKS IN THE COUNTRY—JULY 31 TO SEPTEMBER 9

COLUMBIA SCHOOL of MUSIC

509 SOUTH WABASH AVENUE, CHICAGO, ILLINOIS

Institutional Member of the National Association of Schools of Music

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING ..... Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) ..... Associate Editors
J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1967. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKE, 19 rue Mirabeau XVI, Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—ANATOL RAPOPORT, Reisnerstrasse 5, Vienna III.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JUNE 3, 1933 No. 2773

Of recent seasons, those who practise the art of music have also had to practise the art of living.

—o—

Felix Weingartner celebrated his seventieth birthday yesterday, June 2. *Unsere allerherzlichste Glückwünsche, sehr geehrter Herr Kapellmeister!*

—o—

Sir Francis Goodenough, a prominent London industrialist, predicts "record prosperity" soon for all lines of endeavor. Well, music is ready.

—o—

Americans seriously interested in opera, no doubt sigh regretfully when they read that France has increased its annual governmental subsidy to the Opéra Comique (Paris) from 700,000 francs, to 3,000,000 francs.

—o—

The only woman among the hotel chefs of New York is a former vocal student of opera. She says that it is easier to be a successful cook than to try to be a great cantatrice. (At least, the former is sure of regular meals).

—o—

At the recent N. F. M. C. convention in Minneapolis, John Erskine made a brave speech against the measure proposed in various sections of this land, to tax foreign visiting artists, or to bar them from appearing in America while our own musicians are in need. "Art is not so many pairs of shoes," he said, "it is not the same as any commodity. Why don't you tax every one who doesn't go to hear American music?" Opposed to Mr. Erskine's views were Harold Bauer, Rudolph Ganz, and Glenn Dillard Gunn, among others.

—o—

Timely Tips

A piece of welcome propaganda with a justifiable basis, is a card which comes to the Musical Courier from a large corporation.

"Buy something—buy anything—anywhere! Paint your kitchen . . . Send a telegram . . . Buy a suit . . . Give a party . . . Get a car . . . Pay a bill . . . Rent a flat . . . See a show . . . Take a trip . . . Sing a song . . . Get married . . . President Roosevelt has done his part . . . Now you do yours. It doesn't matter what you do—only get going—and keep going. This old world is starting to move!"

And it might be added, as a word to music lovers: "Go to concerts, and operas . . . buy a piano, violin, cello, phonograph, or radio . . . take music lessons or let your children take them . . . buy sheet music . . . and before all things, subscribe to the Musical Courier."

—o—

A San Francisco Crisis

In The Argonaut (San Francisco) of May 12, there is a strong and timely editorial called, The Symphony Must Live, which refers to the excellent orchestra of that city.

It appears that some shortsighted persons in the Pacific music centre, have been asking: "Why, in view of the economic crisis, should not the San Francisco Orchestra be discontinued?"

Such questionings, says The Argonaut, deserve nothing but contempt, and goes on to explain that "music is not a luxury, it is as vital to the spiritual health of intelligent persons as food is to the well-being of the body. The enjoyment and knowledge of music is an unparalleled criterion of the intelligence and culture of a people. Far from having a reducible surplus, the United States has never had enough of this spiritual sustenance. In this respect the Nation has lagged far behind its mother-continent, Europe. While the European child is enriched by music from the day of his birth, his American brother must take what meager crumbs of music a more materially-minded civilization sees fit to throw him."

Rightly, also, The Argonaut reminds its readers that San Francisco has always been one of the great music-making communities of America. All the country knows that, aside from orchestral activity, San Francisco also flourished operatically, and was the home of many American premieres, including such a famous opus as Puccini's La Boheme.

As soon tear down its parks, and great buildings, and monuments, as scrap the orchestra, cries The Argonaut, and adds satirically: "We should in short, carefully convert a civilized community into hard dollars and cents and sell for a price the grandeur, the living beauty, the wonder of the 'cool, grey city of love'."

To organize and establish a great symphony orchestra is the work of many years, with the reward of increased civic culture, improved art standards, enviable musical achievements and traditions. It is almost safe to say that a city which lacks a symphony orchestra, falls below the highest standards of civic refinement and aristocracy of spiritual ambition.

It seems certain that the best element of San Francisco's moneyed class will not permit the orchestra of that city to suspend. Should such a calamity appear likely, however, a popular subscription plan might help the situation. It saved the Metropolitan Opera Company.

—o—

Sincerity and Glory

In these two words the requirements for music in the church are fittingly summed up by Reginald Sweet, chairman of the music committee at Central Presbyterian Church, New York, in a recent explanation of the aims of that body. Known as a composer and lecturer on music, Mr. Sweet brings to his task of separating the worthy and unworthy examples of liturgical works standards of high quality.

"In speaking of music in church," he says, "one must differentiate between the music used and the performers of that music, two fields which both have an important function in their effect upon the hearer. When people speak of music in church, they usually mean the quality and numbers of performers only, but it is obvious that no one can make a given piece of music sound better than it actually is, though a good performer can make it sound better than a poor one. The primary problem, therefore, becomes the quality of the music chosen.

"It has been our purpose to bring about a spiritual unity and consistency between the high aims of a sincere church service and the music as part of it. If music is of a quality inferior to that spiritual aim, it must fall short in producing a perfectly balanced service of consistently high quality. . . . Unfortunately, a very large proportion of the music used in churches has been written in a commercial spirit, designed to sell through its appeal to sentimentality rather than to the instinct for spirituality. . . .

"In choosing music for use, our constant test is: Has it sincerity and glory? This quality in music is not so common as may be supposed. But, it should be the true test. . . . It is significant that Bach frequently affixed to the manuscripts of his religious compositions the following phrase: 'Dedicated to the glory of God.' . . . The grandeur of his work is explained by the spirit in which he approached it. How many compositions for the church have been approached with this guiding and compelling faith by their composers? It would not occur to anyone to use second rate words in a service. Then why second rate music?"

Wise words; and certainly encouraging ones if they betoken an awakening—or perhaps a renascence—of interest in fine music for liturgical use among Protestant churches in America. "It may be," says Mr. Sweet, "that we are part of a general change toward higher standards, for a prominent English churchman recently inquired publicly: 'Is the best music too good for the church?'" Along with improvements in modern ecclesiastical architecture and finer appointments and standards for the conduct of the service should go this interest in high forms of musical expression.

—o—

Opera in the Open Spaces

A proposal recently presented to Mayor O'Brien of New York City by a group of music-lovers, urging that the abandoned lower reservoir site in Central Park be turned into an amphitheatre for open-air opera, brings again to mind the fact that this metropolis is less fortunate than some other cities in its lack of suitable provisions for summer lyric drama. Whereas Chicago for many years enjoyed its annual series at Ravinia, on the North Shore, in ideal surroundings and easily accessible from the city by motor and train, St. Louis has its highly successful Municipal Theatre for operettas and occasional grand opera, New York has had to be content with sporadic performances at such open-air arenas as the Polo Grounds, the Yankee Stadium and Starlight Park, with also a brief venture into municipal opera in Ebbets Field, Brooklyn, during the administration of John F. Hylan as mayor. None of these events have been particularly brilliant, nor have they endured for much longer than a night or two.

Perhaps there is something about the climate of New York in the summer that drives the thoughts of the populace from music (though the success of the Stadium symphonic concerts tends to disprove it) or perchance it is simply an instinct for self-preservation in a notoriously humid and trying locale that leads the multitude by millions to flee to country and seaside at every available opportunity not monopolized by business. Yet there are plenty of precedents, both in Europe and this country, for successful seasons of *al fresco* opera. The famous Arena at Verona, in Italy, has for years dispensed summer musical spectacles on a grand scale, and at Zoppot (Germany), on the Baltic, opera has come to be a sort of summer ritual. Perhaps, with the discomforts of urban weather and the paucity of green spots in and around our Eastern metropolis which are still accessible to the many, it is a foregone conclusion that such ventures will not be highly successful. Yet in the heart of New York there lie the acres of a splendid pleasure ground, which are duly enjoyed in the hot months by throngs of persons in all walks of life who remain in the city.

Opposition to the erection of any sort of large building in the park has always blocked any proposals to utilize it for summer music, with the exception of the popular band concerts given there for many seasons by Edwin Franko Goldman and his band, the Naumburg concerts and others. The contention of the opposition is that the park spaces should be held inviolate from encroachment, for if building is once begun, there will be no end to such proposals and in time the green spots will be entirely covered. Such, at any rate is the theory; but it does not seem to be quite logical to permit the reservoir site to remain a barren and dispiriting waste, when it could be made an attractive centre for cultural and aesthetic enjoyment and uplift.

Certainly there are plenty of instrumentalists and singers who would be ready to contribute their services to such an ideal, and it would help to solve the grave problem now facing those agencies which seek to provide employment for indigent musicians.

The Mayor and his board are reported to be still hesitating about the proposal, which was made by a group headed by Frank C. Reilly of New York. Let us hope that, with the increased leisure now facing the masses of our urban society, some philanthropist with a public-spirited sense of the vast benefits to be gained by such a musical oasis will do for Central Park what Adolph Lewisohn has done to make the Stadium a centre of musical culture of vast influence, and will add to the funds already created by the Guggenheim and Naumburg families for the dispensing of music free to the great majority of listeners, who would doubtless revel in such an opportunity for mid-season uplift and spiritual profit *via* the lyric drama.

VARIATIONS

By Leonard Liebling

Claude Debussy, His Life and Works, by Leon Vallas (Oxford University Press) is not only a useful but also an absorbing volume. Strangely enough, it has no predecessor, and the musical world hitherto knew little about Debussy except through his compositions.

Not that Monsieur Vallas tells everything however, for in his preface, he says: "In this book on Claude Debussy I have avoided all biographical details the publication of which might be deemed premature and indiscreet. The secrets of his private life belong to those who shared it and who bear his name." Scandal seekers will of course be disappointed, especially as the author adds on page 2: "His baptismal certificate bears two names which he declared later were unknown to him: those of his godfather, Achille-Antoine Arosa, and his godmother, Octavie de la Ferronière. The identity of the financier, Arosa, will be disclosed some day, and Octavie de la Ferronière will be despoiled of the high-sounding name she assumed; we shall ascertain what relationships, legal or otherwise, united the two people who held Achille-Claude at the baptismal font: then only shall we know the exact circumstance of his childhood. We do not propose to reveal here any further particulars on the subject."

Debussy himself always remained reticent about his early days and his humble family (the Debussys for several generations were artisans, workmen, small shopkeepers, and farmers) and hinted darkly of noble lineage, under the original name of de Bussy.

Vallas goes into detail about Debussy's study period at the Conservatoire, and his disinclination to abide by set rules of harmony and counterpoint. He shocked his teachers, who looked upon him as a rebellious freak, but regarded Vidal, Bellaigue, Chevillard, Pierné, Leroux as the real talents of the school.

In 1884, D. won the Prix de Rome and spent another period of revolt in the Italian art centre, getting further away all the time from the then prevailing canons of harmony, and tonalities. Previously he had been in Russia, as private pianist to Mme. de Meck (Tschaikowsky's patroness) and while there he studied its music intensively. Later he passed through periods of Chopinism and Wagnerism. Bach and Mozart he always revered. Of the Russians he preferred Borodin and Tschaikowsky. He lunched with Brahms in Vienna, and heard Liszt and Sgambati play a duo on two pianos, Saint-Saëns' Variations on a Beethoven theme. Debussy himself hated variations and said to Godet: "It is an easy means of getting a great deal out of very little; sometimes it is a form of vengeance; occasionally, the poor theme gets angry and seems to reject, in disgust, the disguises which the ingenious composer persists in thrusting upon it."

It is surprising to learn that at least one French musician of note proclaimed Debussy a genius even while he was a Conservatoire student; and the astonishment grows when it is mentioned that the admirer was none other than Charles Gounod.

After leaving Rome, Debussy moved in artistic circles in Paris, and met and liked Whistler, the painter. Another good friend was Pierre Louys. In 1888 and 1889, D. went to Bayreuth, but in the latter year began to rail against Wagner's dramatic long-windedness. That time saw him also making thorough researches into Eastern tonalities (as heard from the various exotic bands of musicians at the Paris Exposition) and falling under the influence of Moussorgsky's music. He hobnobbed with Dukas and Chausson.

In 1890, Debussy still had only a limited local reputation. In 1892 he read Maeterlinck's drama, Pelleas and Melisande. The next year found the young composer at Ghent (after a Brussells visit to Ysaye) where he spent a day with Maeterlinck, who authorized him to make an opera of his play, but added: "I do not know a thing about music. When I go to hear a Beethoven symphony, I am like a blind man in a museum." Debussy completed his opera in 1895, but kept on remodelling it until 1902. The quarrel between Maeterlinck and the composer is familiar history, and Vallas touches upon it only lightly. Incredible nonsense was written by the Parisian critics about Debussy's opera after its premiere. In 1908, the work had its Italian premiere at La Scala, under Toscanini, and New York heard it in the same year, led by Campanini, who also conducted the first London performance in 1909. Nine years later, Debussy died in Paris during the final period of the war, and his last days were made miserable through ill health and the sufferings inflicted on his beloved land by the Germans.

There is no space for additional summarizing of the contents of the Vallas book, but I hope I have said enough to induce you to get it (the price is steep, at $5.75) if you are a Debussy fanatic, as I am. You will find much data regarding the genesis of the songs, piano pieces, chamber music, orchestral scores, and the other compositions by this febrile and fastidious master. There are many photographs of him, and reproductions of his letters and manuscripts. The English translation of the volume was made by Maire and Grace O'Brien, and is an excellent job.

An appendix has a Liste des Ouevres de Claude Debussy, with dates of their premieres, but Lawrence Gilman pointed out not long ago in the New York Herald Tribune, that some of Vallas' calendar information is decidedly erroneous.

* * *

Modern Composers, by Guido Pannain, was slated for review here this week, but must wait for another seven days, as I spilled over too much on Debussy and his biographer.

* * *

In the monthly, called Anbruch, published by the Universal Edition (Vienna) there is an article entitled Notes on Chopin, by André Gide.

The author makes some remarkable statements, as for example, in the opening of his screed, when he declares that, "Chopin is getting to be more and more misunderstood in the proportion that his interpreters try to have us understand him."

Recent developments seem rather to indicate that Chopin is only too well understood, and that some of his works are fast fading from the repertoire of the sophisticated younger pianists of our day. Chopin's melodies certainly offer no elusive problems and his harmonies are an open book. What then does the present generation not understand about that composer?

It appears that the writer of the Anbruch article bases his assumption on the purely personal theory that most pianists distort Chopin's *tempi* and play many of his works too fast. However, authentic tradition tells that the master himself was no pronounced sentimentalist when he performed his own pages, and amazed some of his professional contemporaries with the facile haste of his *tempi*.

Also, says André Gide: "I do not understand why Chopin called his 'Preludes' by that name. Preludes to what? When Bach wrote a Prelude, he added a Fugue. A Chopin Prelude requires no after piece; it is a complete concert composition in itself. Each one expresses a different mood. That is why I do not like the idea of having all the Preludes played in succession at one sitting."

The objector then gives details as to the phrasing and *tempi* of various *opera* of Chopin, but merely confirms the impression that he has his own ideas on the subject—a privilege which he evidently would deny to other interpreters.

It is altogether strange and somewhat amusing to have anyone arise and tell a world which has solved Stravinsky, Schönberg, Hindemith and Prokofieff, that it does not yet understand Chopin. Mr. Gide must be having a delightful time in his pioneering even if he does not appear to know that he is Columbus and not Vespucci, for Schumann in 1831, greeted Chopin's opus 2 (the Variations on Là ci darem mano—from Mozart's Don Giovanni) with his famous written declaration: "Hats off, gentlemen! A genius." Eight years later, referring to the Preludes, Waltzes, and Mazurkas, Schumann penned this further tribute: "Chopin is, and remains, the boldest and proudest poetic spirit of the time."

* * *

The outlook for the 1933-34 crop of violin prodigies from Russia looks dubious, if this paragraph in London Answers is based on truth: "Violins are fetching twopence each in Schoenbach, a Bohemian town famous for their manufacture. The slump is due to the fact that Russia and other countries which took most of the town's output have ceased to be customers."

* * *

From Rose Widder, Musical Courier correspondent in Cleveland, O.: "Do you, Mr. Liebling, expect any answers to your question, why pianists do not use more of Godowsky's works for performance? You once published facetiously the fact that Godowsky referred to you as a pianist who performs the easiest pieces with the greatest difficulty. What then, would you do with these monuments of a master mind? Have you ever tried to unravel successfully those intricacies of the Passacaglia—the many, many-voiced Bach transcriptions, the exquisite delicacies of some Chopin studies? To have heard the master in these is prohibitive to us poor mortals. Years and years of untiring devoted efforts are prime requisites—and in addition—all the rest: perfect finger technique, brains, musicianship, understanding and the will to forego everything else, unlimited devotion to the task and then—nothing but a faint semblance of the Godowsky mastery as a result. I have never done any of his works to my own satisfaction, you, Mr. Liebling know, as well as I do. Perhaps future generations will produce more pianists of the required type! But of course, Gieseking, Horowitz, Hofmann, Rachmaninoff can attempt them!"

* * *

The Strauss family always was versatile, and here is another proof, from the Palma (Majorca) Daily Post of May 10: "Mr. Johann Strauss, the young German about town, has opened a very smart shop in Terreno, dealing in men's wear."

* * *

Add similes: As futile as trying to make Toscanini like American compositions.

* * *

Last week, at Bridgeport, Conn., where the Wednesday Afternoon Musical Club celebrated its thirty-fifth anniversary I had the privilege of meeting Mary Louise Peck, long established piano pedagogue of that city. She pleased this editor immeasurably by reminding him that she has been a Musical Courier subscriber for forty years. The best speech at the celebratory dinner was made by Nikolai Sokoloff, who delivered an eloquent plea for support of American artists and composers, and the younger element particularly.

* * *

Pressly Memorial Institute,
American Mission,
Assiut, Egypt.

Dear Variations:

I am enclosing some programs you may be interested in seeing.

Assiut is in Upper Egypt—over 250 miles south of Cairo—and musically we are thrown on our own resources.

The larger percentage of membership in our choruses is Egyptian. And on the Brahms program you will notice four names, the Misses Thraya Goubran, Saneeya Sergios, Linda Demitri and Marie Shaker, who are alumni of our school in the literary department, and continuing their studies in our music department.

All such activities are a source of pleasure to those of us having a part in them, and the presentation of our programs are greeted with a full house—that is, four hundred or more people.

The Musical Courier is a regular arrival in my studio—so I keep in touch with the doings of the world of music. I would not think of attempting to "carry on" without this valuable publication.

With good wishes to you for the continuance of your good work,

May 12, '33.

I am sincerely,
(Miss) T. Ulrica Liggitt,
Head of Music Department.

The programs which Miss Liggitt sends are one of Easter music (Bach, Sullivan, etc.); The Messiah, sung by the Assiut Choral Club; a Christmas service (mixed chorus of thirty-five voices); and a Brahms concert, with choral and piano works, including the Haydn Variations (two piano) F minor sonata and rhapsodies.

* * *

Ethel R. Peyser, author of How to Enjoy Music, writes: "Your decalogue on advice to music listeners, in Variations, is *almost* complete and is *completely* different from mine, but to make yours cover it all—you can add the item from my book, "To listen—you must forget the baseball game, what 'so and so' said to you last night and what sort of a dress you are going to buy" . . . But yours fills the bill so perfectly I think it should be the addenda to every book on the Appreciation of Music. I am sincerely yours (signed) Ethel Peyser."

* * *

Outdoor Wagner opera is in prospect this summer for the Polo Grounds in New York. If there is anything in the suggestion of locale, the performances should be a striking hit.

* * *

When Frida Leider was taken ill recently several hours before a Tristan and Isolde performance at Covent Garden (London) Mme. Henny Trund was sent for from Cologne, and arrived in an aeroplane just before the curtain was raised. *"Das Aeroplane! Das Aeroplane . . . Siehst du es nicht?"*

Foreign News in Brief

Vienna Philharmonic to Have Guest Conductors

VIENNA.—The management of the Vienna Philharmonic Orchestra has not renewed its contract with Clemens Krauss, but has divided the coming season among Furtwängler, Richard Strauss, Bruno Walter, Otto Klemperer, Felix Weingartner and Karl Bohm in the hope of attracting larger audiences. Clemens Krauss denies that the concerts were a financial failure under his leadership, and questions the artistic results of having half-a-dozen conductors give two or three concerts each—in the course of which they will presumably parade their war horses—as compared with a carefully planned season covering a large field of literature under one conductor.

ClemensKrauss has only recently returned after a successful tour in Italy with the Philharmonic Orchestra. The renewal of his contract with the orchestra, it is stated, is out of the question. A. R.

New Director for Berlin Hochschule

BERLIN.—Fritz Stein, from Kiel, has been appointed director of the Berlin High School for Music in succession to Georg Schünemann who has been granted a leave of absence. T.

Zürich Acclaims Onegin

ZÜRICH.—In the recent production here of Gluck's Orpheus—commemorating the centenary of the founding of Zürich University—Sigrid Onegin's portrayal of the title role could not have been surpassed. Judith Hellwig was an excellent Eurydice and Hertha Rain, who is beginning her career, was a charming Amor. Robert Denzler, a former Zürich conductor, came as a guest from Berlin and gave a clearly cut and plastic performance. The stage management under Hans Zimmermann also deserves full praise.

In Verdi's Don Carlos, Onegin again fascinated her audience. Her popularity is such that her presence in an opera ensures a sold-out house weeks in advance. I. K.

Summer Concerts at Stratford-on-Avon

LONDON.—A series of summer Sunday concerts has been arranged at Stratford-on-Avon by the English conductor, Anthony Bernard. On May 7 there was the Hallé Chamber Orchestra, on May 21 the Pro Arte Quartet, and on June 4 there will be a Bach concert with Harold Samuel. On June 18 there is to be the Festival Chamber Orchestra, July 2 the New English Singers, and July 16 the Festival Symphony Orchestra. S.

Strauss "Remodels" His Egyptian Helen

VIENNA.—Richard Strauss has made some alterations in the second act of his opera, Die Aegyptische Helena, which is to be produced in Salzburg this summer. The scene with the potion of forgetfulness will have a new musical background and a trio will be added. The opera is to be conducted by Clemens Krauss. A. R.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JUNE		
Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week
JULY		
To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival
AUGUST		
Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song
SEPTEMBER-OCTOBER		
To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

From Our Readers

A Plea from Central America

Guatemala City, Central America,
May 11, 1933.

To the Musical Courier:

I am sure you do not expect to receive an opinion regarding events and acute musical conditions the world over, from this little and now hot country down here in Central America; I mean Guatemala (its total territory covers an area equal in size, maybe, to that of the state of Maine): "Land of Coffee," "Land of Volcanoes," "Land of Eternal Spring" and so on. This is, doubtless, the way you may have heard about it but not musically speaking. Here we have no opera season or symphony season, but a coffee season and full-raining season, and all the music we listen to is homemade or supplied by radios, victrolas or pianolas mostly.

Fortunately, I do not speak of myself, for I am a piano student and this allows me the privilege of listening to the preludes of Chopin, the F minor sonata by Brahms, even if I cannot play them as Vladimir Horowitz does; but I can also enjoy his marvelous playing through some Victor records and a fine Electrola. Besides, I can enjoy the pleasure of listening to my own compositions when I play them, and here is the time when I can enthusiastically say: "Horowitz has not that chance! . . ."

Yours is, I am sure, the most appropriate and intelligent paper to listen and to give some attention to my request. For God's sake, do your best and do not let your countrymen send away those charming Ambassadors of Music coming from the other side of the Atlantic. What shall we do without them? What shall this limited number of amateurs in this Land of Coffee do when they could no longer listen to the broadcast of a concert by the New York Philharmonic Orchestra under Toscanini's baton, or the weekly piano concerto Josef Lhevinne offers to us? What will happen to the millions of admirers of Horowitz, Iturbi, Bauer, Pons, Petri, etc., should all those great men and women be forbidden to put their feet on United States territory? What would become of Carnegie Hall without those names at its doors or at the head of its programs?

If you are not tired yet, I'll continue with this for a little while more, for I consider you a broad-minded paper as well as cosmopolite, and because of this rare quality, I think I've got the right to talk to you the following way:

I have read and enjoyed your Variations when I used to be a subscriber to your beautiful and interesting magazine. (Now due to economical reasons and regretting it very much, I am no more . . .), but it was yesterday when reading your article discussing the foolishness of barring the foreigners, that I felt impelled to write to you.

First and above all, the idea is a stupid one. How could it be possible for the United States to bar foreign music? Musically Europe has no rival; she is the mother of Art; and to be frank, Europe has taught the United States artistically as well as scientifically, in other words, we Americans from Alaska to the Tierra del Fuego are her sons and we must recognize it obediently. You can teach Europe real business and great engineering, you can show her (and be proud of it) the famous Philadelphia Orchestra and its celebrated conductor, but you cannot tell her that it is something born American because it is very far from being true. Besides, the true American does not exist. It is not the fact that Koussevitzky, Stokowski, Rachmaninoff, Gabrilowitsch be American citizens that has to be considered; it is something rather personal and does not interest the music-loving public a bit. When these men first came to the United States they were Europeans and already famous. In almost all cases, if they have come to America it has been because you Americans have advised them to come. If Jeritza, Pons, Iturbi, Walter, Lehmann "and a host of others"—as your musician says—go home with large fortunes, they are worth 't, because they have come to give you something that you Americans (in relation to the size of the European artistic world) can't give to the publics of our mother Europe. To one European tour of the great Albert Spalding there comes to America a troupe from foreign lands.

If the Metropolitan Opera House is so famous the world over, it is not due to the millions of its guarantors, but to such names as Caruso, De Reszke, Galli Curci, etc. They have brought you the best of music and renown.

In this Land of Coffee and Bananas, where almost all the major business is in the hands of Americans and Germans, we do not send them away, because it would cost us the contrary of the benefice we get now by letting them exploit the coffee and banana business. We cannot even think that the occasion will come when we ought to tell them: "Get away! We have no more bananas today!"

Well, you must be awfully tired now. Be indulgent about my English (I feel more at home when writing a *Pièce pour piano* than when writing a letter in English) and humble opinions, and be sure that I am, before all things, not a heated patriot: I hate the Marimba!...

Sincerely yours,
ENRIQUE SOLARES.

"All right, boys, give 'em the works on the adagio."

Pictorial Education

Chicago, May 22, 1933

To the Musical Courier:

I wish to sincerely thank you for the copies which I ordered of the Musical Courier containing the pictures of Brahms, which I have received from New York. As you know, these are to be used for distribution among the members of the Buchhalter Musical Arts Forum.

Assuring you of my deep admiration and friendship for the Musical Courier, I remain

Yours very truly,
ISADORE L. BUCHHALTER.

OBITUARY

James Loeb

James Loeb, retired New York banker and art patron, died of pneumonia at his estate on the Staffelsee, near Murnau, in Bavaria, on May 27, at the age of sixty-five years. He had been living in retirement in Germany for the last twenty years.

Mr. Loeb was born in New York, the son of Solomon Loeb, founder of Kuhn, Loeb & Co. After his graduation from Harvard in 1888, he entered his father's banking business, from which firm he retired as partner in 1901. Noted as a philanthropist and as a classical scholar, Mr. Loeb was also an accomplished cellist and a sculptor. He aided the cause of music with many benefactions, founding the Institute of Musical Art (New York), now affiliated with the Juilliard School of Music, in memory of his mother, Mrs. Betty Loeb, who was a distinguished musician. He was one of the donors of the Music Building at Harvard. One of his outstanding achievements was the establishment of the Loeb Classical Library, a collection of writings by Latin and Greek authors. In 1925 Cambridge University conferred the degree of Doctor of Laws, *honoris causa*, on Mr. Loeb in recognition of his services to classical literature. He also received the degree of Doctor of Philosophy from the University of Munich, and was the member of many learned societies in this country and Europe. Mr. Loeb married Marie Antonie Hambuechen, who preceded him in death four months ago.

Estelle Gray-Lhevinne

BOSTON.—Estelle Gray-Lhevinne, California violinist, died suddenly in the Fenway Hospital here on May 23 of acute nephritis and uremia. With her at the time were her twelve-year-old son, Laddie Gray, who appeared on her concert programs as a pianist, and her husband, James Gray. Her last concert was in Fall River, Mass., on May 9, the conclusion of a spring tour.

Mme. Gray-Lhevinne had been playing in concert since she was seven years old. She was the winner of the Joachim Scholarship as a girl. Since then she had played over 3,000 concerts in this country. Prior to that she toured Europe, playing for two seasons as soloist with the Berlin Symphony Orchestra, under Henri Marteau, conductor, and was one of the first soloists to give a concert at La Scala. B.

James Henderson Rogers

ST. PETERSBURG, FLA.—James Henderson Rogers, composer, died on May 30 at his home in this city. His best-known compositions were America, the Beautiful; Peace and Our Flag, and Fleeting Shadows. Mr. Rogers received his musical training in New York and at nineteen was organist and choir master at the old St. Anne's Church in Brooklyn, N. Y. He wrote a number of church pieces which were later compiled in book form under the title, The Church Chorus Series. Mr. Rogers was born in Newark, N. J., eighty-one years ago. He is survived by his widow, a son, John H. Rogers, and a daughter, Mrs. R. L. Mosher.

Berta Kiurina

VIENNA.—The death of the noted singer Berta Kiurina occurred a few days after that of Selma Kurz. Frau Kiurina was heard over the radio only a few days before her death. She was active in the Vienna State Opera for twenty-two years, making her début with that company in 1905. Born in Linz, she studied at the Vienna Conservatory, first piano with Fischhof and then singing with Geiringer, and became especially noted for her singing of lyric and coloratura soprano rôles. She was the wife of Hubert Leuer, a member of the Institute.

Ferdinand Plotényi

BUDAPEST—The violinist and composer Ferdinand Plotényi, a friend of Liszt, Reményi, Sarasate and others, died here May 5, in a sanatorium at the age of eighty-nine. In his young days he accompanied Edouard Reményi on one of his concert tours. Plotényi's best known works are Danses et chants hongrois (1886). His last public appearance was in 1928 at the Reményi Commemoration at Miskolc. S.

Mrs. Henry S. White

POUGHKEEPSIE, N. Y.—Mrs. Mary Willard Gleason White, wife of Prof. Henry Seely White of Vassar College, died here on May 27. Mrs. White, who was a graduate of Wellesley College and Hartford Seminary, was the composer of several songs.

Miscellaneous Concerts and Musicales

Gena Branscombe Conducts Choral Program

The Choral of the American Woman's Association (Gena Branscombe, conductor) was heard in a spring concert on May 22 at the AWA Clubhouse, New York. William Hain, tenor, was the assisting artist. The ensemble sang Boccherini, Brahms, Wagner, Easthope-Martin, Mathews, Bassett and Deems Taylor numbers; and two compositions by Mrs. H. H. A. Beach, The Year's at the Spring and Drowsy Dream-Town, both of which had to be repeated. The latter, given for the first time, has a beautiful melody, worked out in ingenious choral patterns. Miss Branscombe as composer was represented by Maples, an excerpt from her song cycle, Youth of the World, which the choral organization sang with instrumental background of violin, cello, trumpet, piano, organ and tympani. At the conclusion, the audience gave Miss Branscombe an ovation

She led the chorus in her accustomed masterly style, drawing from them a tone of sustained excellence, and achieving notable effects of color and climax. Under her guidance, this body has developed a cohesion, balance and attack which reflects credit upon her gifts for organization and training. Mr. Hain sang La Statue (Cui), Il Neige (Bemberg), a Lalo aria, Lagourgue's Chanson de Barberine and a group in English. He has a clear, ringing voice and manifests good taste and feeling.

Following the program, Miss Branscombe was tendered a reception by the choral.

M. L. S.

* * *

Mario Loris Cozzi Sings in Steinway Hall

A distinguished audience filled Steinway Hall, New York, on May 23 to hear a song recital by Mario Loris Cozzi, baritone. His program was a judicious blend of dramatic and lyric elements, well calculated to display his talents in both phases of vocal art. Operatic excerpts included the Non piu andrai from Mozart's Marriage of Figaro, in which the singer definitely established himself as a Mozart interpreter of taste and finish. The Nemico della Patria from Giordano's Andrea Chenier and the Vision Fugitive from Massenet's Herodiade further emphasized Mr. Cozzi's gifts in the operatic field. Songs in French, English, Italian and Spanish won warm applause, the final Spanish group being especially effective. These included Eres Tu by Miguel Sandoval, accompanist and assisting pianist to Mr. Cozzi.

The baritone's voice is one of striking color and quality, wide range and tonal resilience. There is depth and substance to his singing, authority in his delivery. His was a performance that fairly galvanized the audience into such enthusiastic applause that he was forced to grant many encores.

Mr. Sandoval, as always an adept accompanist, also exhibited his technical and interpretative powers as a soloist in his own composition, Papillon, (a charming piano miniature) and numbers by Debussy, Dohnanyi and Larregla. M. L. S.

* * *

Florence Foster Jenkins Appears

Florence Foster Jenkins' friends are legion, and many turned out to hear her and assisting artists in a Poetry Week program, at the St. Regis Hotel, New York, on May 24. These devoted admirers especially applauded her brilliant singing of Ah, fors e lui from Traviata. The Chanson Provencale was sung with archness, Le Nil (Leroux) had Oriental coloring and the aria from Louise was sung with excellent style. Anja Sinayeff played the violin obbligato for Song of Brittany, and Mme. Jenkins' list closed with Soft Footed Snow (Lie), Embers (Guion) and When Blossoms Come (Gray), Edwin McArthur playing effective accompaniments. Leila H. Cannes played Chopin's G minor ballade, and Effim Rosanoff, cellist, contributed pieces by Gluck and Popper. David Niles read a poem by Mabel Struble, and Essex Dane and Gilbert Maxwell read their own poems. Guests of honor included Anita Browne, Lady Eleanor Hope and Isadora Newman. F. W. R.

* * *

Alberto Jonás Gives Lecture-Recital

Alberto Jonás, pianist, pedagogue and composer, gave a lecture-recital at the Carl Fischer auditorium, New York, on May 22, assisted by his artist-pupil, Elizabeth Hipple. This was one of several educational recitals for music teachers recently given in this hall. Mr. Jonás based his remarks on his publication, The Master School of Piano Playing and Virtuosity. He prefaced his lecture with a description of his own experience in acquiring his musical education, which began after he was over eighteen years old and his search for the best method of attaining his object. His Master School is the result of his wide experience both as a pianist and teacher. He touched on the importance of accuracy in execution, the fundamentals, rhythm, as against time beats, style, interpretation, a singing tone, pedalling and memorizing. His sense of humor kept his talk from being too dryly pedagogic, particularly in excusing the use of his own compositions in the exposition of his lecture. Among these were his Childhood Memories; In Memoriam Scarlatti; Pastorale and some of his own arrangements for two pianos. Miss Hipple played six of his works, of which this writer heard only two—the Evocation and Humoresque. In these the pianist disclosed uncommon talent, a beautiful, velvety touch and style. The hall was crowded with highly receptive, interested listeners—mostly teachers. B.

* * *

Comoroda-Russ Musicale

Jeannette Comoroda, soprano, and Elmo Russ, composer-pianist, both familiar to radio listeners, shared a program of piano and vocal music at Aeolian Hall, New York, May 24, a prominent feature being the presentation of songs by six American composers. Grace Austin's songs have calm beauty; At Eventime and Night was especially well sung by Miss Comoroda. Pearl Adams was listed with two songs, one the brilliant Awakening. Josephine Forsyth's Joy Cometh carried a timely message, and was applauded with vigor. Daniel Wolf's Iris registered its customary success. Marmaduke Eide's Lullaby was especially enjoyed and Wesley Sontag's Twilight had to be repeated. Miss Comoroda introduced the composers, and her pleasing voice gave effective exposition to their music. Mr. Russ played the Appassionata Sonata (Beethoven) with orchestral variety of tone, and was later heard in his own compositions for piano, and voice, which showed considerable originality. F. W. R.

* * *

Carl M. Roeder Students Heard

Piano students of Carl M. Roeder of New York were heard in recital at his studio on May 19. Those appearing were Gertrude Steinman, Dorothy Doll, Sylvia Melnick, Harriet Merber, Neura Grunes, Emil Abrams, Florence Bisbee, Haru Murai, Katherine Braun, Edith Schiller and Doris Frerichs. Their offerings were drawn from the standard piano literature of classic, romantic and modern composers, including Bach, Mozart, Schumann, Chopin, Brahms, Liszt, Debussy, Ravel and Scriabin.

Mr. Roeder's pedagogic excellence and sound methods in the development and nurture of piano talent are too well established to require detailed analysis. His pupils display a uniform technical skill and their playing speaks of a background of substantial and musicianly knowledge. Individual proclivities were adroitly brought to the fore by the wise selection of each performer's numbers. The resulting sequence made a program thoroughly enjoyable for variety and musical interest. M. L. S.

* * *

An Evening of Poetry and Music at Roerich Museum

An interesting evening of music and poetry was given by Charles Haubiel, composer-pianist, and Mary Siegrist, poetess, at the Roerich Museum, New York, on May 22. Miss Siegrist read from her forthcoming book, Flame on the Mountain, and Mr. Haubiel played his Spanish pieces and Portraits, and for encores added his Chinese pieces to the group. Later in the evening, with the assistance of Angel del Busto, bassoonist, Mr. Haubiel presented his Cryptics for piano and bassoon, which were written recently and are appropriate for the rich sonority of the bassoon. The Spanish pieces were especially well received. They are Evocacion, and Noche en Espana.

R. S.

* * *

Jessie Ward-Haywood in Poetry Week Program

A National Poetry Week program was given on May 23 at the Three Arts Club, New York, by Jessie Ward-Haywood, poet laureate of the Colonial Descendants of America, assisted by Paul Sargent, pianist, and Robert Phillips, tenor. Mrs. Haywood displayed her talents in L'heure delicieuse (Victor Staub), Les Papillons (Chausson), and Creighton Allen's I Am a Lute (with lyric by Mrs. Haywood). She also offered a selected group of her own poems. Cordial and spontaneous applause rewarded her. Among Mr. Sargent's numbers was the second and third movement of Schumann's sonata in G minor, op. 22. His playing of this work has inspired one of Mrs. Haywood's poems. Mr. Phillips sang items by Pergolesi, Caccini, William Stickles, Michael Head and others. S.

* * *

Otis Holley Delights in Songs

Otis Holley, soprano, was heard in recital at the Hartley House Music School, New York, on May 16. She sang the Ernani Involami from Verdi's Ernani, Elsa's Dream from Lohengrin, Schumann, Brahms, Widor and Leroux numbers, and items in English by William Olds, Wintter Watts and MacGimsey and arrangements of Negro spirituals by Burleigh and Johnson. Miss Holley has a lovely natural voice, well schooled and controlled. Her diction is excellent. Pauline Gold at the piano supplied artistic accompaniments. The audience expressed its approval in warm plaudits throughout the program. M.

* * *

Rosalie Snyder Plays at Philadelphia Musical Academy

PHILADELPHIA—Rosalie Snyder, pupil of Mahlon Yardley at the Zeckwer-Hahn Philadelphia Musical Academy, gave a piano recital on May 20, assisted by Charles Wright, organist. The program held numbers by Bach, Beethoven, Brahms, Schumann-Liszt, Chopin and Grieg. Miss Snyder's playing is imbued with vitality and interest, her tone production is good, her dynamic control commendably even. Mr. Wright is an able exponent of his instrument, and the two formed an excellent combination. The audience manifested their enjoyment by warm applause. C.

* * *

Dilling Pupils Presented

Pupils of Mildred Dilling, assisted by the Mildred Dilling Harp Quartet and the ensemble class of seven harps, appeared in recital on May 27 in the assembly room of the Central Presbyterian Church, New York. The program listed music by Mozart, Rameau, Haydn, Corelli, Saint Saëns, Debussy, Ravel, Pierne, Faure, Hasselmans, Tournier, Harry M. Butler and others, as well as a German folk song and a gavotte taken respectively from Old Tunes for New Harpists and Little Pieces by Great Composers, compiled and edited by Mildred Dilling.

Miss Dilling as a pedagogue transmits her own sterling principles of harp technic and expression. Her pupils, while representative of various stages of development and degrees of natural talent, all show in their playing the firm guidance of a thoroughly versed musician. The enjoyment which the audience found in the recital was expressed in cordial applause. The program listed the following performers: Betty Jane Gahagen, Lois Engstrom, Geraldine Ruegg, Ann McLaughlin, Harry M. Butler, Irene Mikus, Ruth Latta Davey, Renee Baud-Weber, Betty Gordon, Ann Matthews, Lorna Allen, Winifred Merritt, Betty Paret, Ruth Ranier Nessler and Rosemary Evans. The members of the harp quartet are Miss Dilling, Gertrude Hopkins, Betty Paret and Lorna Allen. S.

* * *

People's Civic Chorus Heard in Jersey City Event

JERSEY CITY, N. J.—Adele Rankin conducted the spring concert of the People's Civic Chorus at Bergen Lyceum, Jersey City, early in the month. Fifty singers constitute this choral body of mixed voices. The program contained works by Bach, Mendelssohn and Beethoven, as well as the American composers, Clarence Dickinson, Clough-Leighter Brahe, Cain and others. Charles Stratton, tenor, was guest artist, with Harold F. Waters, accompanist. Mme. Rankin's conducting brought her general praises, and Mr. Stratton scored in songs by Handel, Lohr, Cadman and others. R.

* * *

Harry Davis Piano List

Harry Davis, artist-pupil of Friedberg, played works by Schumann, Brahms, Chopin and modern composers at The Barbizon, New York, May 26. Considerable variety of touch, appropriate expression and musical nature are present attributes of his playing. An audience of fair size heard and applauded his offerings. F. W. R.

* * *

Ethel Mincoff Gives Program at Barbizon

An audience of fair size gathered on May 22 at The Barbizon, New York, to hear Ethel Mincoff, youthful pianist, who showed the results of study under Ethel Newcomb and Carl Friedberg in a program ranging from Bach to Dohnanyi. Encores echoed the appreciation of her hearers. F. W. R.

Burnham-Wragg Piano School Summer Plans

Thuel Burnham and Russel Wragg, of the Burnham-Wragg Piano School, are to teach at their New York studios for two days each week throughout the summer. They also have taken a house near their own summer home in Lenox, Mass., for pupils who wish the advantages of Berkshire life and mountain air. Mr. Burnham and Mr. Wragg, following their teaching and concerts of the winter and spring, will leave for Lenox July 1.

Cecil Arden in Three Recitals

Cecil Arden, formerly of the Metropolitan Opera Company, is giving three intimate concerts with Elias Breeskin, violinist and Carlos Buhler, pianist, on June 11, 18 and 25. The first will feature seventeenth century and Spanish music, the second Brahms and the Romantic School, and the third modern compositions with the composers assisting.

Mary Huggins Marries

TOLEDO, O.—Mary Huggins, graduate of the Juilliard School of Music and head of the music department of the Toledo Museum of Art, was married on April 16 to Harold L. VanDoren of Toledo. The wedding took place at the Huggins residence in Emporia, Kan. Mr. and Mrs. VanDoren are residing in Toledo and Mrs. VanDoren will continue her work at the Museum. F. J.

I See That

Dr. Ali Khan gave a program of the ancient sacred music of India at Roerich Museum, New York, May 23. Dr. Ali Khan is a grandson of Moula Bax, who has been called the Beethoven of India. He has studied in his grandfather's household in Baroda and also under prominent western teachers in Italy and in Paris.

* * *

Mary Lansing, contralto, was heard over WEAF recently, singing Good Night, (Macy) and Chant Hindu (Bemberg) on the Wings of Song Program.

* * *

Cecilia Guider, soprano, broadcast over WRNY on May 25.

* * *

A memorial service for the late Alexander E. Orr was held in Christ P. E. Church, Brooklyn, May 24. Associated artists, under the direction of Robert Gayler, organist, were Lillian Gustafson, soprano; Nevada Van der Veer, alto; Henry Clancy, tenor; John Anderson, bass; Nancy Morgan, harpist, and Isaac Sears, cellist.

* * *

Melodies by John Welsh, Brooklyn composer, were played by Elmo Russ, organist, Station WMCA, May 29. They were Ah Beloved, It Is September, Sweetheart of Long Ago, Dear Cecilia, and Love In My Garden.

* * *

Pupils of Mrs. Mitchell Marcone of New York, held their regular May recital at the Roosevelt Hotel on May 24. Members of the New York, Brooklyn, White Plains and Scarsdale classes took part in a demonstration of the season's work.

* * *

Geza de Kresz will be head of the violin department at the Salzburg Orchestral Academy (Mozarteum) from July 3 to September 2. Mr. de Kresz is a member of the Hart House String Quartet.

* * *

The Manhattan Symphony Orchestra is giving a series of eight concerts sponsored by the Longshore Beach and Country Club in Westport, Conn., commencing June 25 and continuing every Sunday thereafter during July and August. The conductors will be Chalmers Clifton, who founded the American Orchestral Society, and Eugene Plotnikoff, of the Imperial Opera, Moscow.

* * *

Kay Pound, soprano, is heard regularly over WRVA, Richmond, Va. Her accompanist is Nathan Oppleman, pianist, composer and teacher of that city, and Miss Pound has introduced several of his songs, among them La Mariposa. Miss Pound has studied with Prof. Alfred Wiley in Miami, Fla., and has sung in choirs there and in Palm Beach.

Matilde Amy in Song Recital

Ralfe Leech Sterner, president of the New York School of Music and Arts, introduced his Spanish-American artist-pupil, Matilde Amy, in a song recital at Roerich Hall, New York, May 25. The young singer earned frequent expressions of warm approval from her audience, in a program of arias and songs in Italian, Spanish and English. The Jewel Song (Faust) opened the recital, and she continued with three Spanish songs by Alvarez, Tabuyo and Hernandez; the rhythm and interpretation of these displayed her authority in her native songs. Varied expression and artistic nuance characterized her singing of Mimi's aria (La Boheme). Her talents were further displayed in Rogers' The Last Song, songs by Americans and an air from L'Africaine. A final pair of Spanish songs by Alvarez and Barbieri brought the singer such applause that she added a third. Her capable accompanist, Marguerite Sterling showed her worth in the varied offerings of the evening. F. W. R.

Berlin Performs Meistersinger

(Continued from page 5)

tually under military escort. It was all magnificently "gala" and in the nature of things it could scarcely have been other than a smashing success. Wagner might have written the work to order for the "national revolution," to judge by outward signs.

Generalintendant Max von Schillings conducted the revival. The opera was staged by Hermann Gura, the scenery designed by Rochus Gliese. These settings were elaborate, that of the second act (which showed the dwellings of Sachs and Pogner standing somewhat like dolls' houses amidst a sea of huge, red-roofed houses, rising, tier upon tier, on a steep hill) representing a marked departure from the traditional picture. But taken by and large, the scenery gave no particular cause for offense. What did was the spirit of vulgarity, brawling, exaggeration and bad taste which permeated the performance, to say nothing of the violent and generally execrable singing or of the complete lack of poetry, sensitiveness and nuance.

Herr von Schillings's reading of the score was disappointing. Many of his tempi were far too slow and his whole interpretation was rigid and without tenderness, romantic glow or fluidity. The leading singers went about their business by laying everything on with a trowel. The writer has never been a great admirer of Wilhelm Rode's Hans Sachs, which has usually seemed to him too rough-shod and drastic in its methods. But he has never seen Herr Rode kick over the traces and act the lout as he did on this occasion, thereby completely vitiating the profound psychology of the rôle and totally misrepresenting the character. He barely scratched the surface of the great monologues in the second and third acts and delivered the closing injunction about German art as if it were a political stump speech—missing just that egregiously true sense of what Wagner here intended to convey. Ivar Andresen's Pogner was more proper in deportment, but this ordinarily excellent singer roared unmercifully.

Gotthelf Pistor, dramatically perhaps the best Siegfried in opera today, made fearfully heavy work of Walther's lyric music for which his incessant shouting, his want of legato and his explosive manner of negotiating high notes wholly unsuit him. Eduard Kandl, the Beckmesser, indulged, like all Beckmessers nowadays, in more low comedy than Wagner ever dreamed of sanctioning but enacted the pantomimic scene in Sachs's workshop rather better than one usually sees it done. On the other hand the Städtische Oper secured in the person of one Willy Pelzer the worst David in captivity. Why Eva should have been entrusted to Rosalinde von Schirach is a mystery which only the heads of the Charlottenburg institution may be able to solve.

The chorus was strengthened to 350 in the last scene by the coöperation of the Bruno Kittel Choir. As is so often the case with such choral reinforcements this numerical augmentation proved a delusion and a snare. The fact that a chorus is three times larger than usual does not mean that it will sing three times as well or even three times as loudly. Wagner himself noted this fact when his duties required him to do some choral conducting in Dresden. In the present case the Wachet auf and the other ensembles of the last scene were not delivered with particular purity or beauty of tone and the singing was often above pitch. None of these drawbacks seemed to trouble the audience, however, which took on deliriously over the whole exhibition.

Brahms Honored

In contrast to the Wagner observances of February the Brahms centennial is being observed with rather more dutiful reverence than spontaneous enthusiasm. The official celebration in Hamburg on May 7 was marked by the usual dispensation of oratory (with nationalistic trimmings, of course) and a distribution of medals—the gold "Brahms Medal" being conferred, as was proper, on the venerable Karl Muck. There was a concert marked by choral and orchestral offerings, Dr. Muck's share in the proceedings being a performance of the alto Rhapsody, with Emmy Leisner as soloist. In Berlin on the same date the Prussian Academy of Arts, to which Brahms belonged, staged a becoming celebration. In the Singakademie Georg Schumann, Karl Klingler and Leonard Kohl concluded a series of concerts of Brahms chamber music. On May 13 and 15 Prof. Schumann led the Singakademie Chorus, at the Philharmonie, in Brahms choral works. The first concert offered the elegy, Nänie, the early but interesting Begräbnisgesang and the Requiem; the second program consisted of the Schicksalslied, Gesang der Parzen and Triumphlied. The soloists were Adelheid Armhold, Emmy Leisner and Albert Fischer, the orchestra that of the Berlin Rundfunk. The performances had commendable points and a devotional spirit, though the intonation of the soprano section of the choir was far from what it should have been. Neither was the choice of soloists a particularly happy one.

CONSERVATORIES and SCHOOLS

Marie Powers in Piano Recital at Mannes School

Marie Powers was heard in a piano recital at the David Mannes Music School on May 15, playing the Bach C minor Partita, No. 2; Beethoven A flat major sonata, Op. 110; Brahms-Handel Variations; Debussy Poissons d'or; Ravel Pavane, and Liapounoff Leshinka. Miss Powers, a graduate this year of the school, and a pupil of Frank Sheridan and Hans Weisse, met with well-merited cordiality from her audience for the presentation of this representative list, and was called upon to give a number of encores. D.

Music School of Henry Street Settlement

The Music School of the Henry Street Settlement (Hedi Katz director) held its final concert and closing exercises of the season on May 31 at the Playhouse, New York. Prizes and certificates were given by Mrs. George A. Harris, chairman of the music committee. Compositions by Toch, Casella, Gretchaninoff, Hindemith, Henry Cowell and Arnold Bax were performed. A demonstration of the children's chorus and dancing class closed the program.

Peabody Conservatory of Music

Baltimore, Md.—The Bachelor of Music Degree, one of the highest awards offered by the Peabody Conservatory of Music, was conferred upon three of the advanced students on May 31 at the commencement exercises by Lawrason Riggs, president of the board of trustees. The successful candidates were Louise Nagle, who majored in piano under Austin Conradi; Louise Carlson, who majored in organ under Louis Robert; and Theodore Karhan, who majored in violin under Frank Gittelson. The degree is for pronounced and well-rounded musicianship in addition to a comprehensive academic training. As a requirement of the degree, all three students gave recitals.

A student loan fund has been established in connection with the student activities at the Peabody Conservatory, with the approval of the committee on the conservatory of the board of trustees of the Peabody Institute. The plan will in no way affect the endowed scholarships of the conservatory. It is purposed to augment the efforts of students who have done their best to provide the course of study needed to prepare them for their life work; to tide over times of stress due to conditions that could not be foreseen; to complete a tuition fee that has been partly raised; to supply the tuition fee when circumstances require it; to meet some practical need even when a scholarship has been won. It is planned to protect the loans against default in payment by insurance or by legally responsible endorsement. The choice of candidates is to be subject to the approval of the director of the conservatory and the confirmatory vote of the loan fund committee, whose members are Mesdames G. Ridgly Sappington (chairman), William G. Baker, Jr., S. Butler Grimes, Andres H. Hilgartner, Francis M. Jencks, E. Parkin Keech, Jr., Isaac L. Kemper, Walter Sondheim, P. Lea Thom and John L. Whitehurst.

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Alice Howe, Plaza Hotel, Plaza San Martin.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

BELGIUM
Brussels: A. Getteman, 12, rue d'Arenberg.

CANADA
Calgary: Frederick Fraser, 1215 Thirteenth Ave.
Halifax: Frances Foster, 103 Dresden Row.
Montreal: E. C. N. Lanctot, P. O. Box 1300, Beloeil, Que.
Toronto: Arleigh Jean Corbett, 608 St. Edmunds Apts. Edmund Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

GERMANY
Berlin: Herbert F. Peyser, Kurfürsten-Strasse, 55. Berlin, W.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Robert-Kochstrasse 9, Dresden XX, 'phone: 48774.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53, 34, 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Constance Norman, Villa Ione, Viale Morin, Forte deo Marmi.
Rome and Milan: Raymond Hall, 1 Via Alciato, Milan.
Turin: Guido M. Gatti, via Lucio Bazzini 9.

POLAND
Lemberg (Lwôw): Alfred Plohn, Legionow 5.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhn Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2144 Highland Ave.

CALIFORNIA
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 1525 Sherman St.

CONNECTICUT
New Haven: Elizabeth Gilbert, 100 Howe St.

DISTRICT OF COLUMBIA
Washington: Mrs. Gretchen Smith, Quarters A, U. S. Navy Yard.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Joseph F. Farren, 2215 Fairhaven Circle.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.
Terre Haute: M. P. Debney, 429 North Fifth Street.

KENTUCKY
Louisville: Wm. Bruce Bell, 947 S. Fourth Ave.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Emanuel Daniel, 503 St. Paul Place.

MASSACHUSETTS
Boston: Moses Smith, 1167 Boylston Street.

MICHIGAN
Ann Arbor: Howell Taylor, 324 South State St.
Detroit: Ruth Brotman, 2755 Calvert St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Robert Sabin, 293 Oxford St.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 338 Main St.

NORTH CAROLINA
Chapel Hill: Harold S. Dyer, University of North Carolina.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickore, 3-3345 Burnet Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Florence Jackson, Toledo Times

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Mrs. Hallett Johnson, 514 N. Mesa Ave.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

VIRGINIA
Richmond: John George Harris, 504 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 813 East Wells Street.

*See first editorial page for list of other representatives.

PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
SUMMER SESSION
JUNE 19 to JULY 29
Staff of eminent European and American Masters, including:
Frank Bibb, Austin Conradi, J. C. Van Hulsteyn, Carlotta Heller, Frederick L. Erickson, Louis Robert, Lubov Breit Keefer, Pasquale Tallarico, Howard R. Thatcher, Mabel Thomas
Tuition: $20 to $35, according to study
Circulars Mailed . . Arrangements for classes now being made
FREDERICK R. HUBER, Manager

BARBARA LULL
• VIOLINIST •
"She should be reckoned among the foremost women virtuosi of the violin."—Berlin (Der Deutsche).
Address: c/o 1414 Steinway Bldg., 113 West Fifty-seventh Street, New York, N. Y.

ROSATI
GIGLI'S Only Teacher
VOCAL STUDIO:
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

Austro-American International Conservatory Institutes New Courses

The Austro-American International Conservatory, which Katherine Buford Peeples, its president, founded in the village of Mondsee, Austria, is in its fifth year this summer. A six weeks course of study is offered from July 3 to August 26. The curriculum includes its usual courses in music, dancing and art, with several new features added. Mrs. Peeples' object in establishing the conservatory was to stimulate friendship and understanding between Americans and Europeans, and she felt that there existed no more effective way to reach this end than to provide a center where Americans might enjoy the beauties of the old world while they pursued studies under artists honored on both sides of the Atlantic. The Austro-American Conservatory has been endorsed by the government of Austria, the American Minister to Austria, the Austrian Minister at Washington, and Dr. Karl Kobald, of the department of fine arts of the Ministry of Public Instruction of Austria.

MONDSEE,
where the Austro-American Conservatory is located.

The quaint market village of Mondsee, situated on the shores of Lake Mondsee in the Salzkammergut, retains the medieval flavor and charm, inherent in gabled houses, the ancient cathedral and fortress-like castle. However, in point of location, the little town is not isolated, being only an hour's motor ride from Salzburg.

Innovations at the conservatory this summer include the school of orchestra conducting and opera under Artur Rodzinski, former conductor of the Los Angeles Philharmonic Orchestra, now of the Cleveland Orchestra. Herbert Pollack is in charge of a special course introducing the new Neo-Bechstein piano. Lester Horton offers training in American Indian dances, and there will be an appreciation course covering the Salzburg Festivals and a department of public school music. Another important addition is the Institute of World Affairs, which includes conferences, courses and round tables covering social, cultural, political and economic phases of international problems.

Special activities include another chamber music festival by the members of the Roth Quartet, who will give programs of romantic music every Friday evening from July 14 to August 18 inclusive.

The curriculum further holds its usual comprehensive list of vocal, instrumental and ensemble music courses, dancing and painting. Besides those already mentioned, the faculty lists Bela Bartok, Mrs. George Castelle, Leo Frank, Grete Gross, Herman Kaplan, Cesia Kaufler, Ivan Langstroth, Therese Leschetizky, Rosina Lhevinne, Theo Lierhammer, Elizabeth Alexander Major, Oscar Martold, Lena Milam, Alfred Mirovitch, Mrs. Peeples, Paul Amadeus Pisk, Herbert Pollack, Marie Prentner, Paul Stefan, Bruno Seidlhofer, Cornelius Van Vliet, Albert van Doorn, Paul Weingarten, Mary Wigman and Wilhelm von Wymetal, Jr.

Traveling facilities are offered at special rates, and arrangements may be made for visits and stop-overs at places of interest.

Studio Notes

EDYTHE J. MAGEE

Pupils of Edythe J. Magee of New York are fulfilling engagements in opera, concert, church work and radio. Mary Moor, coloratura soprano, sang Gilda in Rigoletto in Reading, Pa., and Baltimore. Hizi Koyke, Japanese soprano, opened Milton Aborn's season of Gilbert and Sullivan with a performance of The Mikado at the St. James Theatre, New York. She has returned from Canada, where she appeared with the San Carlo Opera Company in the title rôle of Madam Butterfly. Beatrix De Mille, soprano, is a soloist at the Woody Crest Methodist Church, Bronx, N. Y. Adelaid Bischoff, mezzo-soprano, gave a program of folk songs at the Loys Petty Salon and the Naval Base Hospital. Virginia Philbin, radio singer, has returned from a broadcast in Syracuse, N. Y. Mrs. Marion Forsheimer, soprano, sang again at the Kiwanis Literary Club concert in Mobile, Ala. Frederic Royce, tenor, has been engaged as soloist for the Greek Catholic Church. Ora Hyde, soprano, recently gave a series of church concerts in Connecticut.

KATHERINE BELLAMANN

An interesting recital at the Katherine Bellamann studios on East 94th Street on May 23, was the song recital of Ella Vanson, lyric soprano. Miss Vanson offered an ambitious program of songs and arias in an artistic manner. She sang songs of Brahms, Mendelssohn, Duparc, Chopin, Curran, Shaw, Rotoli and Kramer, and arias from Louise and Mignon.

Provided with a voice of beauty and personality, coupled with vocalization and style, Miss Vanson displayed well-schooled and instinctively musical ability. A large audience greeted her. B.

SUSAN S. BOICE

Marie Doskou, lyric soprano, sang at the orchestral concert and lecture on Great Composers given by N. Angelopoulos at the St. Moritz Hotel, New York, May 18. A pupil of Susan S. Boice, Miss Doskou reflects credit on her teacher in her intelligent, sympathetic singing; she was consistently effective in the following list; aria from La Boheme, (Puccini); Les Doux Serenades (Leoncavallo); Open Thine Eyes (Bizet); A Heart That's Free, (Robyn); Three Greek Songs (Lullaby, A Dialogue, The Shepherdess), by Samara.
F. W. R.

RALPH DOUGLASS

Hilda McMillan, artist-pupil of Ralph Douglass of New York, has been engaged as soprano soloist of the First Presbyterian Church of Pittsburgh, Pa. Another pupil, Gladys Goode, appeared at the Mt. Vernon High School in a concert for the benefit of the Mt. Vernon Hospital.

Marion Mack, soprano, also a Douglass student, and Betty Whitehill, contralto of the Florence Ostrander studio, accompanied by Mr. Douglass, are heard each Friday on WRNY. They are known as the Westchester Duo, and, with Mr. Douglass, will be heard on WOR, June 16.

HANNA BROCKS

Hanna Brocks, teacher of voice, is closing an active season at her New York studio prior to opening her usual summer courses in Oneonta, N. Y. Two outstanding artist-pupils of Miss Brocks this winter have been Mrs. Robert Sterling Clark and Marianne Carter of Cooperstown, N. Y. Both began study with Miss Brocks in her first summer class in Oneonta. As soon as she is able to conclude her New York schedule, Miss Brocks will go to Oneonta for her third season there.

ANTHONY PESCI

Anthony Pesci, American tenor, ends a brief vacation on June 4 and will then resume his teaching in his New York studio throughout the summer. Mr. Pesci has been reengaged for the eighth time as soloist at the Music Grove of Prospect Park, Brooklyn, N. Y. His organization, The Women's Club, is scheduled to appear at the Central M. E. Church, Brooklyn, October 2, 3 and 4 in The Mikado.

ESPERANZA GARRIGUE

Helen Weber and Hector de Lara, both from the studio of Esperanza Garrigue, sang with the Puccini Educational Grand Opera Company at City College, New York, May 23. Miss Weber took the part of Lola in Cavalleria Rusticana, while Mr. de Lara was a principal in Pagliacci.

LA FORGE—BERUMEN

The La Forge-Berúmen musicale over WABC on May 25 presented Mary Frances Wood, pianist, John Uppman, baritone, and Materno Dreymüller, accompanist. Mr. Uppman opened with a group of Lieder and revealed a voice of warmth and color. Mr. Dreymüller gave him excellent support at the piano. Miss Wood then followed with several of the most recent of the piano compositions of Frank La Forge called Camp Sketches. Miss Wood gave these numbers a splendid reading, replete with agile technic and musical understanding. Mr. Uppman came before the microphone a second time and numbers in English and a second group by Miss Wood further displayed their gifts. L.

ADELE MARGULIES

Adele Margulies, New York pianist, who is wintering in Houston, Tex., has been asked to form a class in piano playing in Philadelphia. She will arrive there July 1. Thelma Mozelle Huntington, of Galveston, Tex., her pupil, was soloist with the Galveston Musical Club recently.

Florence Foster Jenkins Presides at Luncheon

Florence Foster Jenkins presided at a luncheon to eighty-five members and friends of the League of American Penwomen, at the Fifth Avenue Hotel, New York, May 29. Of those present she introduced Jessie Wilder, New York, and Mrs. Arthur Learned, Stamford, Conn., vice-presidents of the society; Dr. R. A. Hoffman, Mrs. Howard Chandler Christy, Francesca Caron, Lillian Soresi, Mrs. Stanwood Mencken, Mrs. Irwin Martin, Nina Gunin, Prince Galitzin, Mr. and Mrs. F. W. Riesberg, Mr. Le Chang, Prince Mahommed Raschid, Marchesa de St. Ann and Mrs. Horace B. Hanson. Mrs. Irving Burdick read clever and amusing verses, and Henry J. White, attired in a Chinese costume, gave an interesting talk on Chinese art.

Grasse Gives Organ Recitals

Edwin Grasse, organist and composer, was heard recently, first in Hershey, Pa., where he played works by Bach and modern composers, including his own intermezzo, Serenade and Toccata. In Lebanon, Pa., he performed several of the same works, closing with his transcriptions of Wagner works. In Harrisburg, Pa., he played both organ and violin, and in three concerts for blind artists in Greater New York, namely, at Holy Trinity Lutheran Church, Central Congregational Church, Brooklyn, and Central M. E. Church, Brooklyn. A final violin program was given at the Broadway Tabernacle.

Lillian Sherwood-Newkirk Presents Singers in Concert

WESTPORT, CONN.—Mrs. Lillian Sherwood-Newkirk's ninety-eighth artist recital was given at the YMCA Auditorium in this city on May 25, by several singers from her New York City, Bridgeport and Westport studios. Those heard were: Miss Shukie and Ruth Allen, sopranos; Mrs. Miner, Mrs. Anderson and Miss Higgins, contraltos; Mrs. Ralph Brown, Mary Swansen, Miss Owen, Miss Kaltwasser and Miss Nappe; Mr. Bush, baritone and Mr. Brown. Mme. Vilma Fekete, assisting artist, supplied violin obbligati and a piano group. Mrs. Newkirk was piano accompanist for the singers, and the violinist had Mme. Nellie Berger at the piano.

Miss Kaltwasser, Miss Shukie and Miss Nappe are less than sixteen years old and had never sung for an audience before. Mrs. Miner, of New Haven, Mrs. Anderson and Miss Higgins, of Bridgeport, have church positions and appear in concert. Mrs. Brown and Miss Owen are from New York City; Miss Swansen was the winner of the local Atwater-Kent audition in Bridgeport; Miss Allen hails from Bridgeport; and Mr. Bush is a soloist at Christ Church, Bridgeport. The program listed vocal music by Mendelssohn, Strauss, Toselli, Ponchielli, Dvorák, Bennett, Gounod, Dell Aqua, Brahms, Kjerulf, Haydn, Korngold, Mattei, Guion, Massenet, Arditi, Meyerbeer and Chopin.
W.

Louise Bernhardt To Be Heard Again on Radio

Louise Bernhardt, who sang every week last winter over the Blue Network of the National Broadcasting Company in a program of classic songs, Concert Footlights, is to be he heard again every Sunday throughout the summer commencing June 4, in a program entitled Summer Idylls. In making up her choice of songs for this broadcast, Miss Bernhardt has been influenced greatly by the popular demand for ballads.

FABIEN
SEVITZKY
Hailed in
BERLIN AND PARIS

. . . . . A CONDUCTOR OF HIGHEST RANK
BERLIN, VOSSISCHE ZEITUNG. (*M. M.*)

. . . . . A CONDUCTOR WITH AUTHORITY, PRECISION and TREMENDOUS TEMPERAMENT
PARIS COMOEDIA

THIRD EUROPEAN TOUR
March — 1934 — April

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 WEST 57TH STREET
NEW YORK CITY

ROMANO
ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

MME. FLORENCE LEE HOLTZMAN
VOICE—GRAND OPERA COACHING
July—August Private Theater Merrill, N. Y.
Oct.—March Private Theater 168 E. 63rd St., N. Y. C.
Spring Carcano Theater Milan, Italy

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

ANNA FITZU
VOICE
Carnegie Hall, New York CIrcle 7-1242

EDYTHE J. MAGEE
VOICE CULTURE
Teacher of LEONORA CORONA and HIZI KOYKE
Metropolitan Opera House Studios PEnnsylvania 6-2634

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

ARTURO VIT
VOICE PLACEMENT
OPERA COACH
Studio 205 West 57th St. New York
Telephone Circle 75420

JOHN HAZEDEL LEVIS
Lecturer and Recitalist on
CHINESE MUSIC
8 Nanyang Road :: :: :: Shanghai, China

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2136

ANTONI SALA
CELLIST
Mgt.: HAENSEL & JONES, 113 West 57th St., New York

JOSEPH F. WAGNER
CONDUCTOR-COMPOSER
Address care Musical Courier, 113 W. 57th St., N. Y.

ALBERTO JONÀS
13 W. 85th St. New York
Tel. ENdicott 2-2084
Celebrated Spanish Piano Virtuoso and Teacher
Summer Master Courses in New York and Philadelphia

OSCAR COLCAIRE
Leading Tenor
of former Chicago Civic Opera Ass'n
Available:
CONCERTS, RECITALS, FESTIVALS
Exclusive Management ANNIE FRIEDBERG
250 West 57th St. New York

BARBARA BLATHERWICK
Coloratura Soprano
—RECITAL—
44 Gramercy Park North
New York, N. Y.

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

BUY IN YOUR HOME TOWN
When You Want Anything in Music
REMEMBER YOUR HOME DEALER

TAPPOLET
BASS-BARITONE
Metropolitan Opera Co., N. Y.
Staatsoper, Berlin
Available Concerts, Oratorio

Press Comments

BRUCE CAREY

Bruce Carey took the late Dr. J. Fred Wolle's place at the head of the Bach Choir of Bethlehem, Pa., for the recent service held by the chorus in memory of their leader, when the Bach B minor Mass was sung in Packer Memorial Church, Bethlehem. The work had been a yearly feature of the famous Bethlehem Bach Festival, founded by Dr. Wolle.

Reviewing the memorial performance, Samuel L. Laciar said in the Philadelphia Public Ledger: "The work was conducted by Bruce Carey of Philadelphia, head of the department of vocal music, Girard College, and it was probably the first time the choir has ever appeared in public except under the leadership of Dr. Wolle.

"The choir has retained all of its skill and enthusiasm, and under Mr. Carey's direction gave one of the most inspired interpretations of the greatest masterpiece in existence for chorus and orchestra."

The critic of the Philadelphia Bulletin: "Mr. Carey, approaching such tradition, faced a difficult task, and on all sides were heard words of praise and commendation for his scholarly, masterful and thoroughly sympathetic direction. Though adhering closely to the Wolle interpretation of the work, which Festival hearers are accustomed to hear as highly humanized and dramatic music, the Philadelphian added several personal touches. Mr. Carey's orchestral direction was excellent."

The Philadelphia Record: "Bruce Anderson Carey comes to the Bach Festival from a most successful term as musical director of Girard College and director of the Mendelssohn Club in Philadelphia. And he brought with him his wealth of knowledge both of Bach music and of the direction of choral music to the interpretation of the B minor Mass. The remarkable chorus work of the Bethlehem Choirs remains the real treat of the Festival. And they responded to the shades of Carey's interpretation with a precision which denied the recent date of their association."

The Philadelphia Inquirer: "He conducted as if inspired and was thoroughly familiar with the composition, one of the most difficult in all choral literature."

LEON CARSON

Leon Carson appeared on May 5 in the Musical Artists of America series at The Barclay, Philadelphia. The Philadelphia Public Ledger said: "Mr. Carson impressed the audience with a clear and unusually sonorous voice, especially fine in the lower and middle registers. His command of many languages was another feature of a well-chosen program, which included Handel's Rendi L'Sereno al Ciglio, Donaudy's Spirate pur, spirate, Strauss' Wie Sollten Wir Geheim Sie Halten, Una Furtive Lagrima from Donizetti's L'Elisir d'Amore and five English songs. He received sympathetic accompaniments from Vera J. Kerrigan."

May 11, Mr. Carson sang on the annual Music Day Program under the auspices of the music department of the Ridgewood (N. J.), Woman's Club. The Ridgewood Herald's critic wrote: "Mr. Carson delighted his audience with the lyric quality of his voice and the interpretation of his charming numbers. His tones were well rounded and the aria, M'appari tutt' amor from Marta was particularly adapted to his voice. In this he displayed great power and brilliance in the upper register." The same commentator says: "Mr. Carson was ably and sympathetically accompanied by Vera J. Kerrigan at the piano."

ELEANOR STEELE AND HALL CLOVIS

Eleanor Steele, soprano, and Hall Clovis, tenor, recently were presented in joint recital by the Friends of Music of Omaha, Neb. The Omaha World Herald said: "Miss Steele is a well versed singer, with an ample and fluent voice of lustrous beauty and penetrating quality. She sings with absolute ease and great refinement.

"Mr. Clovis proved himself a serious singer, having gone already far on the road of great artistry. He has the advantage of winning his audience at the outset of his appearance by the evident sincerity and alluring appeal of his purpose. Mr. Clovis' voice has warmth, fine resonance; he often colors it delightfully, showing comprehension of the relationship between tone and text."

ANTONIO LORA

Antonio Lora, pianist, composer and member of the faculty at the Juilliard Graduate School, was soloist for a recent concert of the West Hartford (Conn.) Chorus. He played Chopin pieces and several of his own compositions. The Hartford Courant said: "Mr. Lora acquitted himself with honor as a pianist in his Chopin group, displaying a facile technic and excellent interpretative sense. An encore to this group was demanded and Mr. Lora responded with Waltz in C sharp minor. The audience took great pleasure in the somewhat novel experience of hearing a group of piano compositions from the hands of the composer himself. Mr. Lora's poem, Sunset, is quite modern in feeling and extremely effective. The other three pieces of Mr. Lora are cast in conventional form, but all bespeak the influence of the modern idiom. He gave as an encore a Gavotte of his own composition."

The Hartford Times: "Mr. Lora, distinguished both as a pianist and composer, was given an enthusiastic reception on the occasion of his first local appearance. His Chopin group was deservedly popular, and left no doubt as to the high calibre of his musicianship. His Scherzo was brilliantly performed, and his added Chopin number was a model of tonal color and technical grace. Much interest was attached to his own group, and where again he was in a happy mood, playing with originality and in virile fashion. The Lullaby was an excellent bit of composition, and the rhythmic phrasing of his Spanish Dance was particularly fine."

THE HILGER TRIO

The Hilger Trio (Elsa, cellist, Maria, violinist, and Greta, pianist), recently gave a concert at North Central College, Naperville, Ill. The College Chronicle said: "As individual artists, the members of this group are among the best which have ever appeared on the stage of North Central. But as a trio they surpassed even their abilities as individuals. Their ensemble was almost perfect; they played together with a precision and a feeling for the tone of the other instruments in the group which left nothing to be desired."

The Hilger Trio recently were featured in Beethoven's Triple Concerto with the Harrisburg (Pa.) Symphony Orchestra, George King Raudenbush, conductor. The Harrisburg Patriot's critic wrote of their performance: "The Hilger sisters are something rare, even on the concert stage; true artists, immersed in the joy of playing beautiful music; intent on charming their audience by finely gifted performance rather than by personal wile."

The Telegraph: "The soloists of the evening were the Hilger Sisters who played the comparatively unknown Triple Concerto of Beethoven. The Hilger Sisters alone performed the feat of playing a work of such magnitude from memory. By so doing, they disclosed an ensemble so remarkable, and an understanding so complete that their artistry was a revelation. It was typically Beethoven. Here were artists who apparently had imbibed Beethoven traditions and ideals from childhood. Each of the sisters is an artist in her own right. Maria, the violinist, displayed a tone chaste in its purity; Greta, the pianist, an astonishing virtuosity, and Elsa, the cellist, a lovely cantilena." Another local paper contained the comment: "The assisting soloists were the Hilger Sisters—Elsa, cellist; Maria, violinist, and Greta, pianist—whose artistry added luster to the performance."

EDWARD JOHNSON

Edward Johnson's final concert appearance of the season was in London, Ont., on May 11. The London Advertiser says: "The gracious personality and gorgeous voice of Edward Johnson stormed London and won an easy victory when 1,400 people heard the great Metropolitan tenor." The London Evening Free Press: "The season that brings Edward Johnson is always one of musical importance. Mr. Johnson sang to a capacity house a program which had all the grace, intelligence and beauty which Canadian audiences have come to look for from this great and gracious Canadian. (It is impossible not to become patriotic and possessive in talking of Edward Johnson). His program was magnificent. Years ripen his art, enrich the quality of his voice, deepen his personal charm and make even more perfect the perfection of his technic."

KATHRYN MEISLE

George A. Leighton, music critic of the Cincinnati Enquirer, comments on the final concert at the recent Cincinnati May Festival. Kathryn Meisle, who had made three appearances as soloist during the course of the festival, won praise from Mr. Leighton: "Kathryn Meisle, with the best part of her career before her, proved herself worthy of the nicest things the world of art can offer her, and took away with her from Cincinnati the good wishes of all who heard her."

VIRGIL FOX

Virgil Fox, young American concert organist, gave a recital in Kingsway Hall, London, April 26. The Daily Telegraph commented at length on Mr. Fox' playing, "his really prodigious resource and dexterity," and spoke also of the Schumann Canon in B minor as "played up to speed for once," its "faultless phrasing," and Bach's Fugue à la Gigue, "played with the utmost gaiety." Mr. Fox' performance of Bach's Passacaglia and Fugue and Franck's Finale in B flat "displayed a power to think, to build up a work severely, yet originally and with sensitiveness." The Morning Post said: "A masterly display of technical command over the organ was given by the American organist Virgil Fox, at the Kingsway Hall last night. One judges the musicianship of an organist generally by his interpretation of Bach, and Mr. Fox stands the test well by his careful treatment of this great music.

"But it was in pieces of what may be called concert hall style of organ music that he showed most patently his gifts as a performer. These are indeed impressive. Karg-Elert's Claire de lune and the Allegro from Vierne's second symphony were handled with a noticeable precision of phrasing and great variety in registration."

"His mastery of the instrument is complete, and he does not vulgarize it by overmuch use of the reeds," was the opinion of the Evening Standard; while the Sunday Referee wrote, "His playing, technically and artistically was of a very high order."

(Continued on page 25)

LEADS "POP" CONCERTS

(Photo by Kubey-Rembrandt)

N. LINDSAY NORDEN,

conductor of the current series of "pop" concerts at the First Presbyterian Church, Germantown, Pa., for the benefit of unemployed musicians. The players are from the Pennsylvania Symphony Orchestra, and two programs have already been given. Others are scheduled for June 5 and 12.

Maria Carreras Resigns Faculty Post

Maria Carreras has announced her resignation from the faculty of the Westchester Conservatory of Music at White Plains, N. Y., due to her extended concert activities next season and her private teaching in New York.

Charlotte Fogelson Teaching at Institute

Charlotte Fogelson, recently heard in concert at the Barbizon, New York, is a member of the piano faculty at the Institute of Music of the Juilliard School. Miss Fogelson has coached with Silvio Scionti during the past season.

MARGARET HERNDON
CONTRALTO—HARPIST
Concert and Radio Artist
Westminster Choir School, Princeton, N. J.

LAWRENCE BERGÈRE
VOICE SPECIALIST
8 West 75th St., New York Tel. SUs. 7-8095

LOUISE BERNHARDT
CONTRALTO
Mgt. N B C ARTISTS SERVICE
711 Fifth Avenue New York

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
TEACHERS SUMMER COURSES
160 W. 73rd St., New York 1714 Chestnut St., Phila.

CHARLES MADURO
COMPOSER
200 West 58th St., New York Circle 7-4812

SIGURD NILSSEN
BASSO CANTANTE—Radio, Concert, Opera, Recital
Address: NBC, 711 Fifth Ave., New York

LEONORA CORONA
SOPRANO, METROPOLITAN OPERA CO.
MANAGEMENT: N.B.C. ARTISTS SERVICE, 711-5TH AVE. NEW YORK

Music Notes From Coast to Coast

BIRMINGHAM, ALA.—Never has National Music Week been more elaborately and enthusiastically observed than this year, beginning with May 7, both in Birmingham and throughout the State of Alabama. Starting with a presentation of Debussy's L'Enfant Prodigue at the Little Theatre, under the auspices of the Birmingham Music Teachers Association and the Birmingham Music Club, the week was filled with music. Leading roles in L'Enfant Prodigue were taken by John Light, tenor, as Azael, Estella Allen Striplin, soprano, as Lia, and Walter Heasty, baritone, as Simeon, with Inger Tusen as *premier danseur*. The chorus was directed by Harry Armstrong. Accompaniments were by Mrs. Burr Nabors and Lila Belle Redd, and Grace Bozenhard directed the production. A large audience attended.

The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) presented the third and last of its series of concerts for this season before a capacity audience in Phillips Auditorium during Music Week. The orchestra was augmented by a chorus of three hundred voices directed and trained by Andrew Hemphill of Birmingham-Southern College music department. Corrie Handley Rice was chairman of this Civic Chorus. The entire program was given with a verve and proficiency that denoted the rapid development of this new organization, surpassing by far on this occasion its other presentations. The program opened with Beethoven's Egmont Overture. This was followed by Mendelssohn's concerto for piano and orchestra, in G minor, Op. 25, with Edna Gockel Gussen as pianist. Mrs. Gussen played the concerto superbly, and the orchestra coordinated perfectly. The performance was a notable achievement for this young organization, and the artistry of Mrs. Gussen was never more evident. Then followed the Forty-Second Psalm (Mendelssohn), for orchestra and chorus. This number was splendidly given, the chorus rounding out in excellent harmony. Olive Cheek Humphrey and Mildred Heasty were soprano soloists. The concert closed with the Lohengrin Prelude and Bridal Chorus. The number was so favorably received that it had to be repeated.

A choir festival, arranged in honor of National Music Week, was given at the First Methodist Church, with practically all the choirs of the city participating. This event was enjoyed by a large audience, and the program was beautifully sung by this body of singers.

The Birmingham College of Music presented May Beth Ferguson, pianist, pupil, of Guy Allen, director of the college, in recital before an appreciative audience. The young artist played numbers by Bach, Beethoven, Chopin, Mozart, Leschetizky, MacDowell, Stcherbatcheff, Sibelius and an improvisation of her own.

Paul de Launay, director of music at Howard College, presented students in a commencement concert at the college. Both a piano orchestra of twelve players and a string orchestra were on the program.

Newly elected officers for the Birmingham Music Club are: Mrs. H. H. K. Jefferson, president; Mrs. Carol Luke, first vice-president; Mrs. Leonard T. Beecher, third vice-president; Clara Hayden, recording secretary; Katherine Kilgore, corresponding secretary; Grace Bozenhard, treasurer; Mrs. James Bowron, librarian.

Officers who will serve the Birmingham Music Teachers next year are: Mrs. J. W. Nelson, president; Mrs. M. A. Baldwin, vice-president; Ethlyn Hayes Randall, recording secretary; Marcedes Hamilton, corresponding secretary; Pearl Rosenfeld, treasurer.

Mrs. J. W. Luke attended the Biennial of the National Federation of Music Clubs in Minneapolis, as a representative of the Birmingham Music Club. A. G.

EL PASO, TEX.—A program of varied numbers was given on May 7 by the El Paso Symphony Orchestra in its final concert of the season in the auditorium of the Scottish Rite Temple. This was the last concert under the baton of H. Arthur Brown.

Members of the congregation of Alture Presbyterian Church enjoyed a sacred concert given by a group from Carlile Tucker's male choir. Mr. Tucker directed and accompanied. May Davidson was soloist for the last number. Baritone parts were sung by Eddie Ghenger and Dwight Randall. Members of the choir who took part were Henry Vermillion, Jack Niland, Howard Darlton, Allan Bates, John Whemeyer, David Browne, Harry Montague, Tom Hillworth, Eddie Ghenger and Dwight Randall.

Compositions from the early history of French music to the present were given for the MacDowell Club program of May 9 in the auditorium of the Woman's Club with Constance Pateman, director, assisted by Mrs. Robert Lander and Felicia Carrera. Courtney Proffit, soprano, sang and Mrs. H. Foester offered harp solos for the Pan-American Round Table luncheon, May 4, honoring General Frank R. McCoy, commanding officer at Fort Bliss.

A musical program was given by the Perez Chesebrough chapter of the Children of the American Revolution for the regular meeting of the D. A. R., May 1. The program was directed and accompanied by Florence Watkins.

The MacDowell Club, the first auxiliary of the El Paso Women's Club, recently presented Eugene Sullivan, violinist. The Treble Clef Singers delighted their audience in a recital during April at the First Methodist Church, Mrs. L. B. Rau was director and accompanist. Ruth Rucker read Maude Adams' Jester, translated from the French, and for the closing number of the vocal ensemble, Mrs. Oscar Gutsch was soloist.

H. Arthur Brown, conductor of the El Paso Symphony Orchestra and instructor of violin at State College, New Mexico, gave a farewell violin concert at the college, playing numbers by Bach, Franck, Debussy and others. Mr. Brown has given a concert each year during the time he has been connected with the New Mexico school. The Juilliard Foundation of New York has now assigned him to a college in Louisville, Ky. F. W.

HOUSTON, TEX.—The Kinkaid School, on May 26, gave a beautiful pageant, The Pageant of Learning. The music for the pageant followed the history of the educational uplifting forces which have been at work for ages. The scene of Primitive Man was accompanied by the rhythm of drum. The Temple schools of Egypt, the classical school dealing with Sapphos' School of Expression, Greek and Roman schools, Mohammedan customs and their prayer chants, the medieval period, Colonial times and learning with the music of early America, were all represented. The last scene showed America of To-day, in which the students of this large school held lighted candles and sang Send Out Thy Light (Gounod).

At the graduation of the pupils of the Incarnate Word Academy, Mary Jane Allison, one of Texas' youngest organists, was soloist. This seventeen-year-old musician is well equipped and enters into the spirit of the composers with understanding. Sister Mary Paul, professor of music and Gregorian, was in charge. Bishop Christopher E. Byrne of the Catholic diocese of Galveston addressed the graduates.

The Juvenile Girls' Musical Club has won first place over all the Juvenile Clubs of Texas in the Junior Scrap Book contest held at San Antonio, where the Texas Federation of Music Clubs convened for their annual meeting. The prize of five dollars was presented by Mrs. Tallot Williams, State Junior Chairman. The scrap book which contains musical happenings of the Houston club will be sent to enter the National contest. The Juvenile Girls' Musical Club was organized in 1926 by Mrs. W. A. Stubberfield, who is Counselor of the Club. Mary Smith is president; Ellen Huffmaster is president-elect.—K. B. M.

RICHMOND, VA.—A Colonial Virginia music festival has just been held at Williamsburg, the seat of William and Mary College. It was visited by many outside tourists and visitors during May 12, 13 and 14. A concert was given by the William and Mary choir, Williamsburg Choral Association and other glee clubs, with Maurice Tyler, tenor, and the College Orchestra. A similar program was given at Jamestown, celebrating its 326th anniversary. George M. Small, professor of music at the college, directed the exercises. Mr. Tyler was accompanied by Howard Scammon, pianist.

The monthly students' recital of the Musicians' Club on May 12, brought out a group of young pianists, violinists and one vocalist. The Junior Choir of St. James, with Elena Walker accompanying, also gave a group of numbers. An ensemble of seven violins gave the Adagio and Allegro from Haydn's ninth symphony, while a smaller group gave numbers by Handel and Mozart.

The piano offerings were especially interesting, with Nancy Laird playing a Valsette by Boyle and an Etude Mignon by Schuett in charming fashion; Nancy Monteith gave effectively numbers by Debussy and Moszkowski; Ernest Mead played Leschetizky's toccata with particularly intelligent treatment, with marked composure and excellent technic. Cecelia Tartarsky performed some solo passages in the Gluck Orpheus ballet music very efficiently.

The Ginter Park Junior Womans' Club, with Margaret Nokely as program chairman, presented Eloise Blasingame, pianist, and Mae Bradley Allen, contralto, at the Community House on May 15. Miss Blasingame played the Moonlight Sonata of Beethoven splendidly, also a Liszt composition and Powell's Banjo Picker. Mrs. Allen, in superb voice, sang numbers from Alceste (Gluck) and Carmen (Bizet) and a group by Mednikoff, Tschaikowsky and La Forge. Ernst Wilson accompanied ably.

A comic operetta, Your Royal Highness, was presented under the direction of Ernst Wilson for the Girls' League of the Y. W. C. A. The principals were Mr. Wilson, Elizabeth Perrit, Lillian Chappell, Lucy Earheart, Charlotte Miller, La Verne Newland, Robert Trafton, and Lawrence Mason.

At the annual dinner of the Richmond Chapter of the American Guild of Organists on May 16, F. Flaxington Harker was elected dean for the thirteenth consecutive time. Louis E. Weitzel was chosen subdean; Robert C. Hyde, secretary; Mrs. B. P. Vaden, treasurer; Beatrice Beveridge, assistant secretary; V. E. Marean and Virginia Jones, registrars; Ruth Davis and Mrs. J. I. Maust, auditors; Mrs. T. C. Hahn, publicity director; with a program committee consisting of Frederick Chapman, Mrs. Sidney Swann, Mrs. J. I. Maust, and A. J. Pennartz.

Virginia Keen, soprano, gave a recital at the May meeting of the Fluvanna County Music Club. Her program was an extensive one, with arias from Lakme and Tosca. Helen Bremner accompanied.

Louise Homer Stires, soprano, accompanied by George Harris, sang for the General Federation of Woman's Clubs at the Mosque on May 24. Songs by Spohr and Brahms and an aria from Jeanne d'Arc were Mrs. Stire's selections.

Charles Troxell, Richmond tenor, directed a concert of the University of Richmond Glee Clubs at the College Theatre on May 4. Folk music from many national sources was featured. J. G. H.

Leary's Recent Engagements

Walter Leary, baritone and teacher of singing, recently gave a song recital at the Wykeham School for Girls, Washington, Conn., singing Handel, Brahms and Strauss numbers, items by Massenet and Gounod and a group of songs by Homer, Rasbach, D'Hardelot and Mana-Zucca. May 3, Mr. Leary, assisted by Alice Nichols, pianist, and Rudolph Heinz, violinist, gave a program of Brahms music for the Woman's Club of Hackensack, N. J. May 20, he presented a studio recital in New York, when songs by Handel, Strauss and Brahms and arias and songs in English were featured. The baritone sang at Mt. Holyoke College, May 28.

WALTER LEARY

Budapest Quartet Returning

The Budapest String Quartet, now in Europe, are on vacation at the present time but will meet again in July to make phonograph recordings. They are returning to New York next season.

MICHAEL RAGGINI
TENOR
RADIO—OPERA—CONCERT
Address: Musical Courier, 113 W. 57th St., N. Y.

J. ALDEN EDKINS
Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

BERTHA NICHOLAS
Mezzo-Soprano
RADIO ARTIST
Address: Care of Musical Courier, 113 W. 57th St., N. Y. C.

BELLE FORBES CUTTER
Soprano
Columbia Artist — Station WBBM

FLORENC WATKINS
SOPRANO — RADIO ARTIST
Teacher of Artistic Singing
825 Orchestra Bldg., Chicago, Ill.

DONALD BELTZ
BARITONE
RADIO—OPERA—CONCERT
Address: NBC, 711 Fifth Avenue, New York City

ROSARIO BOURDON
CONDUCTOR

PAULINE HAGGARD
RADIO ARTIST AT THE PIANO
Address care of Musical Courier
113 West 57th St., New York

AGNES ANDERSON
CONTRALTO
RADIO ARTIST
Address care of Musical Courier, 113 West 57th St., N. Y.

YOLANDA NORRIS
SOPRANO—RADIO ARTIST
Address: 131 East 57th St., New York City

RUTH BODELL
SOPRANO
STAGE — RADIO
Address care of Musical Courier, 113 W. 57th St., N. Y.

HARALD HANSEN
Tenor
1416 Steinway Hall, New York

RAYMOND LEE
TENOR—Radio Artist
Address care of Musical Courier
113 West 57th Street New York

ADOLF SCHMID
CONDUCTOR—ARRANGER
C/o G. Schirmer, Inc., 3 E. 43rd St., New York

REX SHERIDAN
BARITONE
Radio—Concert Artist
Address care of Musical Courier, 113W. 57th St., N. Y.

TITO CORAL
BARITONE
STAGE—RADIO—CONCERT
Address care of Musical Courier, 113W. 57th St., N. Y.

THE HAVEN STUDIO
Radio Broadcasting Rehearsals
Criticism on Microphone Technic
157 W. 54th St., N. Y. C. Circle 7-3448-9178

JOHN FINK
TENOR

JACK PARKER
TENOR
Address: Musical Courier
113 West 57th St., N. Y.
Phone Oakwood 0057

JULES HERBUVEAUX
CONDUCTOR
Address
2522 Iroquois Road
Wilmette, Ill.

HAROLD SANFORD
CONDUCTOR
Address care of Musical Courier
113 West 57th St. New York

BALALAIKA ORCHESTRA
CHARLES BOBWIN
Address:
c/o Musical Courier
113 West 57th St.
New York City

LOUISE BRABANT
SOPRANO
Address care of
Musical Courier
220 So. Michigan
Ave., Chicago, Ill.

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honore, Paris.

VIRGIL FOX American Organist
178, Boulevard Malesherbes
Paris (XVII), France

GERARD HEKKING
VIOLONCELLIST
Concertizing in Europe 1933-34. Pupils accepted.
19, rue Ampère, Paris Tel.: Wagram 32-13

VIOLA MITCHELL
VIOLINIST
IN EUROPE 1933-1934

FRANCESCO MERLI
TENOR—SAN FRANCISCO OPERA
Columbia Records

OLGA CARA
INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
Studio: 128, rue La Boetie, Paris, France
Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH—Associated as Accompanist with Chaliapin, Tetrazzini, Calve, Melba, Gerhardt, Claire Dux, Matzenauer, Supervia, D'Alvarez, Richard Crooks, John Charles Thomas, Schorr, Melchior, Ysaye, Morini, and Casals.
Studio: 93 Cornwall Gardens, London, S. W. 7, England

WILLIAM CLARK OPERA—CONCERTS
AMERICAN TENOR
Address:
Fascist Agency of the Spectacle, Ugo Foscola 2, Milan

MABEL LANDER
PIANOFORTE SCHOOL
LESCHETIZKY METHOD
67 Baker Street, London, W. 1.

JOSE FIGUEROA
Violinist, Teacher at the Ecole Normale
Private Lessons
Address 110 Boulevard Malesherbes, Paris (17), France

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

WINSLOW CHENEY CONCERT ORGANIST
6 rue de Chatillon
Paris XIV

EISENBERG
VIOLONCELLIST
Europe 1932-1933
Management: Kiesgen & Tsaye, 252 Fbg. St. Honoré, Paris

ELSA KAREN CORTOT METHOD
Pianist-Teacher
MYRA HESS: "I have been much impressed by Elsa Karen's remarkable gift for teaching."
29 Lansdowne Road, London, W. 11

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
50 rue de Rome, Paris, France

Buy From Your Local Dealer

Brahms Celebration in Paris

(*Continued from Page 5*)

Astruc, violinist, scored a success in Debussy's sonata for violin and piano and Saint-Saëns' Havanaise, in which she was ably accompanied by Maurice Faure, the evening's competent accompanist.

Our Conchita

Frasquita, thanks to Conchita Supervia, has swept things away at the Comique. The fascinating Iberian left after Sunday afternoon's performance for Florence, to sing Rossini operas at the festival now being held in the city of the Medicis. It was practically due to Conchita's bewitching smile, voice and acting that Lehar's operetta took on in Paris, and everybody is waiting for La Supervia's return and for more Frasquita.

Sunday afternoon, between the second and third acts of the operetta, spectators heard a good deal of commotion behind scenes. It was the company ovating Supervia, wishing her *bon voyage* and presenting her with huge baskets of roses. Ever thoughtful Conchita presented every last member of the troupe with a silver tortoise, the symbol which she always wears as her talisman. What an animated scene it was. Conchita and all her feminine retainers cried and enjoyed themselves immensely, while the men, God bless 'em, shouted their lungs out.

Little Powers

Composers hailing from the countries known in political circles as *la petite entente*—Roumania, Czechoslovakia and Jugoslavia—recently had some of their works performed in the Salle Gaveau in Paris. Mme. Pia Igy, soprano of the Royal Opera of Bucharest, the Yadran String Quartet and the Paris Radio Symphony Orchestra, under the direction of Theodore Mathieu, were the protagonists in what proved an excellent program. The works played or sung were Roumania: Prelude Unisson, for orchestra, by Georges Enesco; Rapsodie Roumaine, for orchestra, and Pour toi Jano, for voice and orchestra, by Stan Golestan; Dansez sur ma porte, for voice and orchestra, by Alfred Alessandresco; Fluerasul, for voice, by Andrescu-Scheletty. Jugoslavia: Prelude and Kostana's aria, from the opera Kostana, by P. Koniovic; Quartet Lyrique, for string quartet, by J. Slavenski; Kolo symphonique, for orchestra, by J. Gotavac; Elegie, for voice and piano, by S. Hristic. Czechoslovakia: Air de la lune, for voice and orchestra, by Dvořák; Three Czech Songs, for voice and piano, by A. Provaznik; overture to The Bartered Bride, by Smetana.

Going Strong

The recent concert of first auditions staged by the Société Nationale de Musique, was its 546th. The event, one of the most interesting of the organization's season, enlisted the services of the following artists: Marthe Lebasque, Jeanne Guyla (vocalists); Zagreb String Quartet (MM. Miranov, Graf, Arany, Fabbri); Gaspar Cassado, (cellist); Mlle. Hennebains, Vlado Perlemuter (pianists) and a chorus of young girls under the direction of Mlle. Gabeaud. The program, as mentioned above, consisted of first auditions—Second string quartet (Josip Slavenski); andante, for string quartet (Kresimir Baranovic); danse, for string quartet (Krsto Odak); sonata for cello and piano (Albert Bertelin); two pieces for piano (Jean Villatte); eight songs (L. Rohozinski); three songs (Pierre de Bréville) and three *à capella* choruses (Vincent d'Indy). Each piece was effective in its way and I regret that there is not space to describe them.

Two-Piano Recital

Aline van Barentzen and Jeanine Weill joined forces the other evening and gave a two-piano recital in the Salle Gaveau. They went to their task with singular oneness of idea and purpose, and their tone and ensemble were excellent. The program designed to entertain was enjoyed by a large audience and encores were in order. The list included variations on a Haydn theme (Brahms), En blanc and noir (Debussy), variations on a Beethoven theme (Saint-Saëns), Valses (Dandelot), Suite brève (Louis Aubert), Tirelitentaine, cache-cache (Tailleferre) and Blue Danube Waltz (Strauss). A feature was the first Paris audition of the recently discovered eight polonaises, for four hands, by Schumann. Although Mmes. van Barentzen and Weill made the danses sound splendidly, I must admit that I did not think much of them as music coming from Schumann. Josef Lamanjat's L'Ecuyère aux cerceaux, written for and dedicated to Mmes. van Barentzen and Weill, was also premiered, and enjoyed by the audience.

Edyth Walker for Fontainebleau

Edyth Walker, American soprano known for her singing and acting in the Berlin, Vienna, Munich, Covent Garden, Metropolitan and Bayreuth operas, has been appointed to teach German Lieder at the American Conservatory at Fontainebleau. Miss Walker is splendidly equipped for this new and important post, not only because of her art and past experience, but because of her gift to impart a message. She studied Brahms' songs with the composer himself, received many precious hints from Mahler and Strauss and has a perfect knowledge of the German language. In opera she created many roles and is considered an eminent Isolde and Elektra. She made her debut at the Vienna Opera, going directly there from her teacher's studio. She toured the world singing in every important opera house, with all the leading orchestras and also in recital. If I am not mistaken, Edyth Walker is the first American teacher (in a faculty of French professors) to be engaged at the Fontainebleau school, and this is a good opportunity to congratulate both the Fontainebleau School and Miss Walker.

Hekking Concert

Gerard Hekking's latest concert in the theatre of his Paris home, consisted of four chamber music compositions: Sonata for cello and piano, by Pieter Hellendaal, interpreted by Gerard Hekking, cellist, and Suzanne Postel, pianist; quartet No. 21, by Mozart, and quartet, by Paul Paray, played by Henry Merckel and R. Volant (violinists), Alice Merckel (viola) and Gerard Hekking (cellist); and Beethoven's sonata in C major, read with classic refinement by Gerard Hekking and Suzanne Postel. The concert was well attended and a conclusive artistic success.

Messager Monument

Plans are being made in Paris for a monument to the memory of the late André Messager. The president of the committee, Gabriel Pierné, assisted by Gabrile Astruc, Jacques Rouché, director of the Paris Opera, P. B. Gheusi, director of the Opera-Comique, leading orchestral conductors and musicians, are to decide the question as to where, when and how the monument will be erected. It is a timely gesture and worthy of the name of André Messager who did so much for the music of France.

Messager, it will be recalled, was a prolific writer of light and comic opera. Pupil of Saint-Säens, he first won success with a three act operetta La Bernaise. This was followed by Les Deux Pigeons, Le Bourgeois de Calas, Veronique, La Basoche, and many others. Messager was director and co-director of the Comique and Paris Operas during a long term, served as artistic director at Covent Garden (London), and brought out many modern works at these theatres. Messager also wrote charming songs, orchestral and chamber-music, numerous works for the piano, and conducted the first performance of Pelleas et Melisande.

Schwerké Tea

Irving Schwerké gave a tea in his studio recently. Among the guests were: Mrs. William J. Younger, Fred Smith and Mrs. Fred Smith (Marjorie Garrigue), Mrs. R. E. Eakins, A. C. Webb, Suzanne Webb, Louise Garrigue, Rock Ferris, Harry J. McKnight, Edyth Walker, Louta Nouneberg, Prince Serge Wolkonsky, Gilbert de Marival, Katherine Lee, Ethel Barnes, Peggy Barnes, Alexander Steinert, Georges Saad, Mignon Nevada, Nadja, M. & Mme. Alexandre Alexandrovitch, Jane Meyerheim, Mrs. Conway Sawyer, Ernest L. Eslinger, Mme. Joseph Szigeti, Michel Gibson, Olga Cara, Mme. Marguerite Labori, Michel Amato-Sinico, Mme. Swan Hennessy, Octavia Ford Marx, Mr. & Mrs. Fabien Sevitzky, Eidé Norena and Mme. Florence Lee Holtzmann.

Brevities

The City of Paris celebrated the Centenary of Vocal Instruction in the public schools, May 13.

On board the Ile de France, Paderewski gave a piano recital while crossing from America. An enthusiastic listener was Edouard Herriot.

Edouard Herriot spoke on L'Amitié Franco-Americaine and Impressions de Voyage, at the Université des Annales. M. Herriot's book on Beethoven is an appreciated volume.

Alton Jones to Teach During Summer

Alton Jones, American pianist, will again teach this summer at the Juilliard Summer School and the Columbia University Summer School. Since his début at Aeolian Hall in 1925, Mr. Jones has appeared as pianist in all parts of the country.

ALTON JONES

In July, Mr. Jones is to give a recital at the Juilliard School and in August he will offer a two-piano recital with Marion Morrey at the McMillin Theatre, New York. A series of recitals are to be presented at his New York studio by four of his professional pupils.

Community Concert Service Notes

According to Mrs. A. J. Davis, chairman of the annual campaign of the Norfolk, (Va.), Community Concert Course, that organization will have the largest membership in its history next season. The goal of 1,100 members has been far exceeded. This course includes for 1933-34 programs featuring Lily Pons, Nelson Eddy, the London String Quartet and Jose Iturbi. Among other cities whose Community Concert series are assured for next season are Kitchener, Ont., which will hear Paul Althouse, Iturbi, the London String Quartet and a joint concert by Sylvia Lent and Frances Jenkins; Springfield, Ill., where concerts are scheduled by the Don Cossack Russian Male Chorus, Iturbi, Miss Lent and Rose Bampton; and Utica, N. Y., whose list holds the Cleveland Orchestra, the Don Cossacks and Guiomar Novaes.

Bridgeport W. A. M. C. Celebrates

The Bridgeport, Conn. Wednesday Afternoon Musical Club (member of the N. F. M. C.) celebrated its thirty-fifth anniversary on May 24, with a dinner, musical program, and speeches, at the Hotel Stratfield. The president, Mrs. Earl R. Lewis, opened the proceedings with a prayer. Mrs. Henry L. Bishop was the toastmistress, and Mrs. Frederick B. Granniss had charge of the order of the evening. The Choral Society of the club, under the baton of Frank Kasschau, sang several numbers after the company had joined in the Connecticut State song. Paul Althouse was heard in two vocal groups and two encores. The history of the W. A. M. C. was read, and speeches followed, by Leonard Liebling, Nikolai Sokoloff, Mr. and Mrs. Greek Evans, Mr. and Mrs. Frank Kasschau, Mrs. Charles D. Davis, and Mrs. John Downs.

Hall and Gruen in New Radio Series

Frances Hall and Rudolph Gruen began another series of two-piano presentations over a coast-to-coast NBC network from WEAF on May 27. Tonight (June 3) they will play the valse from the first suite of Arensky; Si oiseau j'etais, a toi je volerais (Henselt), and Espana (Chabrier). Their last course of broadcasts included performances of the Bach-Bauer concerto in C minor, Inventions (Bach-Gruen), Les Berceaux (Fauré-Hall), Forest Elves (MacDowell), Gruen's First Suite, Ravel's Mother Goose Suite and other works of corresponding interest.

Southern Cities Hear Helen McGraw

Helen McGraw, pianist, was presented in concert this spring by the Dogwood Festival Committee of Chapel Hill, N. C. Another recent appearance for this artist was at the State Teachers College in Farmville, Va. She also has given private recitals in Washington, D. C., Southern Pines, N. C. and Bethlehem, Pa.

HOWARD-JONES:SAMMONS
SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

MARGHERITA RINGO
American Dramatic Soprano
PRIMA DONNA
San Carlo (Naples) and other Leading Italian Opera Houses
Agency Ferone, Milan

TENOR FRANCO FORESTA-HAYEK
NOW IN EUROPE
Address
La Scala, Milan

FRANCA SOMIGLI
American Soprano
heard in best Italian Seasons

DELLA BENNI
NOW SINGING IN ITALY
Address
Hotel Diana, Milan

Press Comments

(Continued from page 22)

JOSÉ ECHÁNIZ

José Echániz gave a concert on the Columbia, S. C., Civic Music Association course recently. Thad Horton said in the Columbia State: "Without going into the intricacies of technical music appreciation, but from the standpoint of the laymen, Echániz's program offered a treat in the exhibition of complete mastery of the piano without any eccentricities or mannerisms so often found in artists of the concert world.

"From the advance press notices received here of the work of this young pianist, the audience was doubtless anticipating a program well above any piano concert heard in Columbia in a long time. And their expectations were more than realized. His brilliant mastery of the keyboard showed an amazing dexterity and technic, and his unusual interpretation of the numbers brought forth enthusiastic applause from his appreciative audience. To this evidence of approval from his hearers, Echániz generously responded with several encores, each of which further established him among those present as a brilliant pianist. His delicate, limpid tones of Franck's Prelude, Fugue and Variations conveyed to the audience the beautifully mystic character of this number. The Toccata in A major by Paradies sparkled with scintillating brilliance and Echániz's rendition of Variations and Fugue on a Theme by Handel of Brahms was played in a masterful manner.

"Outstanding also was his Chopin group, two Etudes and Polonaise, op. 53, in A flat, in which the audience was especially struck by the ease and precision of the rapid octave passages. Showing himself particularly at home in his Spanish group, Cubana of de Falla and Triana by Albeniz, the artist was forced to give encore after encore of a similar character. Echániz closed his unusual program with the lovely Au bord d'une source and the very difficult masterpiece, La Campanella by Liszt, displaying here exceptional skill and dexterity of technic."

PAUL ALTHOUSE

Paul Althouse, tenor of the Metropolitan Opera Company, sang in Elgar's Dream of Gerontius with the Handel and Haydn Society of Boston, April 25. The Boston American said: "The soloists, far above the usual routine of oratorio, contributed heavily to the performance. For they included Paul Althouse, tenor, for whom this tremendous and arduous role is as if made to order, and who sang yesterday with beauty of tone and inspired musicality."

The Boston Transcript: "The soloists handled their work superbly. Althouse's operatic experience stood him in good stead in putting across a vivid and powerful portrayal of the dying Gerontius and of his soul on its way to glory." The Post: "Althouse was, indeed, eloquent to a degree. And if his operatic training may here be said to have stood him in good stead, he yet kept clear of an inappropriate theatricality."

Paul Althouse recently was soloist with the Masonic Chorus of Reading, Pa. Mr. Althouse is a former resident of Reading, a fact which lent added interest to his appearance. The Reading Times said in part: "Paul Althouse came home last night to sing with the Masonic chorus and to share with it an ovation as spontaneous as it was hearty. The famous Metropolitan Opera tenor gave an audience at the Rajah Temple a generous helping of the Wagnerian roles of which he is the foremost American interpreter. But neither the sonorous dignity of Wagner nor the fame of the great singer who once was just 'one of the boys' at the Penn Wheelmen's annual frolics built up a barrier between the artist and the home folks."

Another excerpt from this report goes on: "One number Althouse sang with the chorus. It was the Schubert-Liszt Omnipotence number. Here the tenor's vigorous, vibrant, robustious voice, together with the well-disciplined tones of the chorus, combined to give the audience a major musical thrill. . . . Althouse drew especially stormy applause," the reviewer continued, "with his Lohengrin aria, and the chorus with its To Celia (Drink to me only with thine eyes) and its now-fragile, now-booming Faith of Our Fathers."

JESÚS MARÍA SANROMÁ

The season's last concert of the Boston Sinfonietta (Arthur Fiedler, conductor) was held on April 4 at Jordan Hall, Boston, with Jesús María Sanromá as soloist. The Boston American said of the pianist's art: "In the D minor concerto of Johann Sebastian Bach for piano and strings, Mr. Sanromá was the soloist and displayed a mastery over the style of Bach's music quite unlooked for in an arch modernist. Rarely has Sanromá been heard in Boston to better advantage than in this concerto. And in the Ibert Divertissement Sanromá was his familiar self, the brilliant exponent of modern music."

The Boston Traveler: "The team of Sanromá, brilliant resident pianist, and Fiedler functioned well, almost as well as in the past over the playing of Gershwin. Sanromá's touch was rippling and smooth. Bach is a familiar point of departure for young ability . . . . In nine instances out of ten no sooner has youth proved its quality here than off it goes to other capitals of music in which it believes there is larger opportunity and more congenial environment. Oftener than might be wished there is ground for this belief and New York ripens talent that Boston first brought to blossom. Mr. Fiedler and Mr. Sanromá have continued their careers in the city in which they first began their course. They have not lacked encouragement; they have made the best of their surroundings; they have received more than decent rewards. Last night again brought proof in their substantial accomplishment in the numbers, the quality and good will of their audience.

"Mr. Sanromá, to the virtuoso and musician, is now adding the stylist. Give him the elder Bach in a concerto like that of Tuesday and he is admirably Bach-like. An hour later set him down to Ibert and he will thrash through as though a whole night club were listening."

CAROLINE THOMAS

Caroline Thomas, violinist, won praise from the critic of the Neues Wiener Journal, Vienna, following a recent appearance there: "A young violinist with a superior degree of technical proficiency gave assurance, in her recital, of future distinction in her art. Her name is Caroline Thomas and her ability was tested in a most unusual program. Mendelssohn's violin concerto was rendered most excellently by the young artist. She reproduced to perfection, in the andante, the beautiful romanticism of this immortal concerto and the spicato effects of the finale revealed an inborn virtuoso talent. Subsequently the artist played Ernest Bloch's violin fantasie Baal Shem and she surmounted superlatively the difficulties which the composer has intentionally scattered throughout the solo part; and then a Perpetuum Mobile by Novacek, a grateful violin composition, and closed with Ravel and Wieniawski. All of these were played with tasteful emphasis of the dazzling virtuoso element."

SONIA SHARNOVA

Sonia Sharnova's recent appearance in Pittsburgh, Pa., was the subject of comment from Ralph Lewando, critic of the Pittsburgh Press: "Sonia Sharnova, one of the shining lights of the erstwhile Chicago Civic Opera Company, gave unalloyed delight to the large audience by the beauty of her opulent contralto voice. To the enthusiastic response that the singing of these numbers elicited were added several encores. Statuesque in appearance, charming in manner and with an ease that bespoke familiarity with and experience on the stage, Mme. Sharnova revealed a voice of wide range, luscious in low tones, full-bodied in the middle register and flexible at the top, which she employs with taste and projects with warmth of feeling. The presentation of her numbers was achieved with musicianship, sensitivity to the significance of texts and displayed excellent diction in German, French and Russian."

GRACE ANGELAU

Grace Angelau, in the role of Azucena in Il Trovatore, presented by the Associated Operatic Artists in the Forrest Theatre, New York, May 15, won the praise of the New York press. Leonard Liebling in the New York American said: "An excellent Azucena was Grace Angelau, brilliant of voice, sure of method and with convincing warmth of delivery." Pitts Sanborn in the World-Telegram: "Miss Angelau as Azucena provided an admirably intelligent, carefully wrought portrayal of the gypsy mother." The Post's review: "By all odds Grace Angelau led the cast in the honors. Her Azucena dominated from start to finish. Possessed of a rich mezzo-soprano voice, she used it with distinction and dramatic effect. From her Stride la Vampa, in the gypsy encampment, to the end she proved the outstanding artist."

HANS HESS

Hans Hess' recent appearance in the Civic Music Association series at New Bedford, Mass., brought this comment from the Morning Mercury of April 26: "Mr. Hess seemed to enjoy the technical difficulties of such music for the cello as the Frescobaldi, Boulanger and Hindemith. . . . Marvels of flying fingers. . . . How beautiful his hand upon the string! The dignity of the Bach, the charm of the Loomis and the fine melody of the Boellmann Variations revealed his refined tone. . . . The cellist repeated the Flight of the Bumble Bee, which stands as the only encore given by the Boston Symphony Orchestra in recent history. Mr. Hess made it the most pestiferous insect known to musical representation . . . its proximity maddening. Among the encores, for sheer loveliness of choice playing in quiet poetic line, the delicate resonance of the Saint-Saëns Swan exceeded any performance in memory."

BARRÈRE-SALZEDO-BRITT

After Barrère-Salzedo-Britt gave a program recently for the Musicians' Club of Evansville, Ind., the artists' managers received a letter from Mrs. Benjamin E. Buente, the president of the organization, in which the following paragraph appeared: "Your three artists gave us a marvelous performance, and they should have much success this coming year."

EDNA BREYMAN

Edna Breyman's recent appearance in a series of dance recitals at the Palais de la Mediterranee, Nice, was chronicled in the Eclaireur de Nice: "A crowded hall and flattering success for this young dancer who made her début at Nice yesterday. Edna Breyman possesses a splendid musical culture and her dances are a perpetual joy for the eyes." The Petit Nicois said of the American artist: "Edna Breyman surprised and enchanted us by the nobility and grace of her movements and the sweet charm which pervaded all her dances. Her style is elegant, expressive and savors of true artistic comprehension."

ERNST KNOCH

Ernst Knoch conducted the New York Opera Comique in a performance of Johann Strauss' Die Fledermaus in Hartford, Conn., on May 13. The Hartford Courant's report refers to this evening as the climax of the company's season, and adds: "In Die Fledermaus, the orchestra and its talented conductor, Dr. Knoch came into their collective own. Dr. Knoch succeeded, almost miraculously, in making the number of players at his disposal sound as though they were twice as many. Dr. Knoch is not a conductor who squeezes the music dry, but neither is he one to scratch only the surface. Last night the waltzes whispered and sang with all the sentiment inherent in them, but the rhythm was always alert, and descent into banality never took place."

EDWIN ORLANDO SWAIN

The critic of the Plattsburgh (N. Y.) Daily Press wrote of the recent appearance of Edwin Orlando Swain in the title role of Elijah, which was given as part of the Plattsburgh Festival: "Mr. Swain as Elijah is as perfect as one could wish. His ability to depict emotion through the medium of the voice is already well recognized. Each appearance is acclaimed as 'his best'."

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Goethe Str. 39, Berlin-Zehlendorf West, Germany

JACK SHILKRET Conductor - Pianist
Address: Care of Musical Courier 113 West 57th St., New York

LOUIS SHERMAN TENOR
Management: J. W. COCHRAN, 119 W. 57th St., New York

MARIA MÜLLER Metropolitan Opera Ass'n
THE ELISABETH OF BAYREUTH SALZBURG FESTIVAL

FREDERICK SCHLIEDER CREATIVE MUSIC EDUCATION
Studio: 27 West 72nd St., New York Tel. TRafalgar 7-4200 Summer Courses

LUELLA MELIUS Victor Records Steinway Piano WOR-RADIO

RALPH LEOPOLD PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson 5525 Blackstone Ave., Chicago

JULIA PETERS Soprano
Concert Management GEORGE LEYDEN COLLEDGE 113 W. 57th St., New York Circle 7-1963

ROSA PONSELLE Exclusive Management: LIBBIE MILLER 113 West 57th St. New York City
Victor Records Knabe Piano

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly
The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

Zwei Sonatinen, for piano, by Werner Wehrli. (Swiss composer.)

When it is said that Mr. Wehrli's two sonatinas suggest that he has not read vainly in the book of Hindemith, the reader should have a fairly good idea of the trend and treatment of the brace of works. Their form carries out the ancient "Sonatina" plan but the contents are strictly of today, even to the passages in the modernized "back to Bach" manner. Terse subjects are put through their paces with rhythmic, percussive liveliness, except for two episodes (of three lines each) imitative of a slow chorale. The harmonization has the typical sourish edge of the "advanced" German mode, but is not as far removed as usual from a sort of euphony.

The first Sonatina, satirically gay, is better than the second, cast as variations in canon style. Its concluding Rondo is tinged with acerbity but has sharp brilliance. Pianists given to modernistic music will find it worth while to give consideration to these opuses by Werner Wehrli. (Gebrüder Hug & Co., Leipsic and Zürich.)

Andante, and **Valse Festoso di Concerto,** for flute and piano, by Leonardo De Lorenzo.

Essentially melodious and graceful, these two numbers offer agreeable music of the sort formerly known as "salon pieces," and fall pleasantly into the not too exacting ear. In the Valse there is a difficult concluding cadenza, but the composer has marked it *ad libitum,* and therefore flutists with limited execution can conveniently leave out that pyrotechnical passage and leave their hearers none the wiser. (Carl Fischer, Inc.)

Vocalise-Etude, for voice, by Jacques Weinberg.

In F major, the present song (without words) is one of two Oriental Vocalises, and reflects its intended purpose and coloring with real skill and charm. The interplay of voice and piano parts shows subtle and expert musicianship. The number is dedicated to Nina Koshetz, and it would not be easy for anyone but an experienced singer to get the best results from such an uncommonly atmospheric opus. (Alphonse Leduc, Paris.)

Viñetas, four pieces for piano, by Domingo Santa Cruz Wilson.

No publisher's name appears on the title page of this quartet of modernistic compositions. Separately, they are called Galante, Desolada, Clasica, and Grotesca. In extreme modernistic idiom, this music offers some knotty problems in the deciphering of harmony, rhythm, and buried thematic foundations. Only devoted followers of this kind of music could fully realize its atmosphere and intent.

Suite Humoristique, for piano, by A. Bringuet-Idiartborde.

Four morceaux, Lait (Milk) Orangeade, Vin (Wine), Cocktail. The "humoristique" purpose comes out chiefly in the titles, for the music lacks wit and pungent descriptiveness. Satie evidently was the model for the present set of trifles, but the imitator falls far short of the original. (Editions Max Eschig, Paris.)

Reviewed by R. M. Knerr

For Chorus, Piano, Violin and Rhythmic Orchestra

From Many Lands, a musical sketch, by Mildred Adair.

A novelty which should arouse enthusiasm among young performers. Given by a dozen characters of various nations, the work is intended to be performed in costume with action. The fourteen musical numbers (all simply written) include songs and vocal duets, a solo with chorus, a number of piano solos and a duet, a piano quartet, a violin solo and a dance, as well as a number styled The Soldiers on Parade for a toy orchestra that should prove especially attractive. These are interspersed with brief recitations in verse explaining the action. Excellent for a school or other young people's entertainment. (Theodore Presser Co., Philadelphia.)

Sacred Choruses for Women's Voices

Rejoice in the Lord Alway, by Henry Purcell, arranged by Arthur H. Egerton.

With the original instrumental accompaniment recast for organ, this superbly sturdy and noble music of Purcell has been arranged as an accompanied anthem for women's voices, with alto solo (or semi-chorus.) It is written with almost primitive simplicity, but for that very reason provides a fascinating task in sustained singing. (Carl Fischer, Inc., New York.)

O Jesu Sweet, from the Schmelli Gesangbuch, by J. S. Bach, arranged by E. Harold Geer.

This naïve and exquisitely tender air (better known as O Jesulein süss), an anonymous melody which Bach harmonized and thus made his own, is here provided with a four-part arrangement for women's voices. Four stanzas of the verses are given in both English and German versions, and there is a piano accompaniment for rehearsal purposes. (Carl Fischer, Inc., New York.)

Crucifixus from the Mass in B Minor, by J. S. Bach, arranged by Arthur H. Egerton.

An arrangement of the excerpt from Bach's great Mass, given here in a setting for four-part women's chorus with organ accompaniment. The arranger's foreword notes that the number is intended only for choirs with a strong second alto division. The accompaniment may be divided between piano and organ, the latter playing the two lower staves and the piano the top one and the bass in octaves. (Carl Fischer, Inc., New York.)

Songs

Sweet Almond Blossom, by Michael Head; words by Samuel Waddington.

A highly individual song, mated to an exquisite nature poem, its unstudied, flowing vocal line, suggesting an inspiration in Celtic folk music. The rhythmic character is original and somewhat tricky, and the intervals employed have characteristic skips of the fourth and the seventh, giving the song the quality of a passionately moving Irish lament. It ends on a minor cadence, *ppp,* and the final measures have a fairly high tessitura. Undoubtedly this composer possesses an individuality to be reckoned with. His work is issued in two keys, F and G, ranging in each case to the octave of the tonic. (Boosey & Co., Inc., London and New York.)

Deep in the Valley, by Maurice Besly; words by Irene Oldershaw.

An engaging number in ¾ time, capable of lending a cheery and bright note to a recital program, with its optimistic outlook on nature and its not too reticent protestation of passion by the singer. There is an ecstatic quality to its waltz-like lilt, each section ending in a sustained tone that should be gloriously effective for a full-voiced lyric soprano (let us say), but fatal to one whose tone inclines to be "wobbly." Published in two keys, D (range, to E) and F (range, to G). (Boosey & Co., Inc., London and New York.)

Susan Is Her Name, O!, by Wilfrid Sanderson; words by Helen Taylor.

A modern number with something of the beguiling simplicity and sturdy sentiment of Sally in Our Alley. It is a love song, with a melody very engaging in its swinging, breezy character. The text is whimsical, the subject pretending he has "never been in love before," though he has "maybe fancied half a score." There is a neat little climax just before the close, where the name of the girl is twice repeated. Published in G (range, to E) and B flat (range, to G). (Boosey & Co., Inc., London and New York.)

Just a Dream, by Arthur Rosenstein; words by Arnold Vollmer.

Long experience as the accompanist for noted singers has taught Mr. Rosenstein how to write melodies effective for the voice. In this case, he is handicapped by a rather banal text, which calls for a lilting, extremely simple and "popular" setting. His fine musicianship is not to be disguised, however, for in the accompaniment he redeems the ballad-like nature of the work with harmonically unhackneyed writing for the pianist. Published in E flat (range, B flat to D, or optional F) and G (range, D to F sharp, or optional A). (Boosey & Co., Inc., London and New York.)

For Piano

Tanzbüchlein, a collection of easy dances from Mozart's ballet Les Petits Riens and other works by this composer; edited and arranged by Willy Rehberg.

A charming and not too difficult collection, including ten sections from the famous ballet of Mozart, together with the minuetto from Eine kleine Nachtmusik, the allegro and minuetto from Divertimento No. 13, in F; the minuetto from Divertimento No. 10, in F; and the andantino from Divertimento No. 14, in B. One could scarcely ask for more delightful material. Technically, it is well suited to the student who has had a certain amount of grounding in piano work. The format is distinguished, the editing scrupulous. This volume is No. 2232 of the Schott collection. (B. Schott's Söhne, Mainz and Leipsic; American representatives, Associated Music Publishers, New York.)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

American Foundation
B. H. Arnold
Hinke Barcus
Jean Barondess
Harold Bassett
Nina Bolmar
Marie Therese Brazeau
Helen Bretz
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Celestine Cornelissen
Vincent Czerwinski
Buddy Daniels
Vernon D'Arnalle
Jean De Valor
Elsie De Young Eggman
Frida Englehardt
Lois Ewell
John Fink
Blanche Foote
Carl Friberg
Harold De Grosse
E. A. Haesner
Rose Hazard
Jack Heath
De Roda Helmuth
Hinshaw Conservatory
Norman C. Johnston
Meyer Kanewsky
Madeleine Keltie
Eva Leone
Volpi Leuto
Eva Liminana
Lydia Lipkowska
Chev. Loverde
Tandy MacKenzie
Elizabeth A. Major
John Matthews
Martin Mayer
Antonio Meli
Louis B. Melnikoff
Katherine Metcalf
Frederick Miller
Marjorie Moody
Oscar Nicastro
Alfred O'Shea
Arturo Papalardo
Mario Paris
Howard Phillips
Julian Pollak
Albert Rappaport
Martin Ross
Marden Rozerskii
Elizabeth Santagano
Ada Sari
Michel Schiapiro
Max Selinsky
L. Sepulveda
Umberto Sorrentino
Hans Taenzler
Elisabeth Valdes
Emmaletta Vantine
E. B. Vincente
Borris Zakharoff
Mark Wollner

CAROLINE THOMAS
VIOLINIST
Concert Management GEORGE LEYDEN COLLEGE 113 WEST 57 ST. NEW YORK, N.Y.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Special Summer Course June-July
706 Steinway Hall New York City

ENZO DELL'OREFICE
Coach of CARUSO
Voice—Repertoire—Grand Opera
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

LEOPOLDO GUTIERREZ
Teacher of Singing
Specialist in Voice Building
320 East 42nd St., N. Y. C. MOhawk 4-8360

JEANNE DUSSEAU
SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

Buy From Your Local Music Dealer

COMMUNITY CENTER CONSERVATORY OF MUSIC
ARIEL RUBSTEIN, Director
270 W. 89th St., New York City
SChuyler 4-1400
Violin Classes: Mishel Piastro, Raphael Bronstein, Theodore Katz, Boris Koutzen, Mordecai Dayan.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
SUMMER TERM June 19 to July 29, under regular Faculty.
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Summer Session
June 26—August 5
Special 4 Weeks Period
for Band & Orchestra Leaders
June 26-July 22
Carl J. Waterman, Mus. D., Dean

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, Director
ORGANISTS TRAINED AS EXPERT CHOIR MASTERS
Write for Catalogue 51 Fifth Avenue, New York

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50. Foreign, $6.25

Photos in upper row by Albert Petersen.
DANIEL HEALY

RUTH CARHART

HOWARD MITCHELL

LILY MATISON

Members of the Faculty of the Delaware School of Music, of Wilmington (Delaware).

MARJORIE TYRE

ALBERT MAHLER

EDNA B. WOODS

WILLIAM HARMS

EDNA BREYMAN,
American dancer, now appearing in Europe. She recently gave a series of recitals at the Palais de la Mediterranée, Nice, and in other cities of the Riviera. Miss Breyman, a California girl, is a pupil of Fokine. (Newberg photo.)

THE MEREMBLUM QUARTET
Aaron Stankevich, first violin, Norine Powers, second violin, Lenore Ward, viola and Donald Strain, cello. Members of this ensemble have received their entire musical education at the Cornish School of Seattle, Wash., and for the last three years have been playing as a professional unit. The quartet has just completed a tour of California.

CHARLES MADURO,
composer of many compositions in large and small form with the Commander of the Spanish training ship, Juan Sebastian de Elcano.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Apeda.

IDELLE PATTERSON
and Her Two Atwater Kent Prize Winners
(left) Saida Knox, 1931, and (right) Lydia Sommers, 1932.